

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JANUARY 1, 1899.

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Principal: Sir A. C. MACKENZIE, Mus. Doc.

Lent Term begins Thursday, January 5. Entrance Examination
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Fortnightly Concert, Saturday, January 21, at 8.

Lectures, Wednesdays, January 11, 18, and 25, at 3.15.

Metropolitan Examination for Composers, Performers and
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Prospectus, Entry Forms, and all information may be obtained from
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Chromatic Fantasia in A minor (the Fugue will not be required),
Thiele (Novello & Co., Ltd., Augener & Co.). The A.R.C.O. Exami-
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SATURDAY AFTERNOON, FEBRUARY 11 at 3.
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Assistant-Conductor .. Mr. C. H. ALLEN GILL.
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Mendelssohn's "HYMN OF PRAISE."
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JULY "ELIJAH."
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The election will take place at end of March, 1899, and the Scholar will enter upon the tenure of the Scholarship on October 1, 1899.

Copies of the rules may be had from the Hon. Secretary, Woodside, Caterham, Surrey.

December, 1898.

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10; Windsor, 12; Reading, 14; Thame, 17; City, 18; Windsor, 19;
Holborn Restaurant, 20; Curriers' Hall, 26; Bermondsey, 27;
Brixton, 29; Windsor, 31; Maidenhead, November 1; Kensington, 2;
Andover, 9; South Kensington, 11; Hotel Cecil, 14; Staines, 15;
Croydon, 17; Cannon Street Hotel, 18; Hertford, 19; Dulwich, 22;
Dover, 23; Ashford, 24; Windsor, 27; Maidenhead, 30; Crouch End,
December 1; Windsor, 6; Hotel Cecil, 9; Staines, 12; Windsor, 14;
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air' in which her treatment of the declamatory passages was really
brilliant. In the duet she showed the same power of expression and
dramatic fire," &c.—*Leicester Daily Post*, Nov. 19, 1898.

"Miss Jakues is a gifted artist, and contributed in a great degree to
the success of the performance. Her singing was characterised by
general vocal excellence of a high order."—*Leicester Wyvern*, Nov. 19,
1898.

"ST. PETER."—PUDSEY CHORAL UNION.—"As for the soprano,
Miss Maggie Jakues, there is little but praise to bestow. The bravura
air, 'The Lord hath His way,' is by no means easy to sing, and that
Miss Jakues did so well is proof positive of her general ability and
powers of vocalisation. With a voice of pure and telling quality, and
a simplicity of style that becomes her well, Miss Jakues should go far
in her profession."—*Leeds Mercury*, Nov. 29, 1898.

"Miss Jakues, who sang most ably, had a chance of vocal dis-
tinction in the showy bravura solo, 'The Lord hath His way,' of which
she fully availed herself, calling forth great applause by her plucky
attack of the high B natural at the close."—*Yorkshire Post*, Nov. 29,
1898.

"ST. PAUL."—BIRMINGHAM MIDLAND MUSICAL SOCIETY.—"Miss
Maggie Jakues sang the soprano solos with a freedom of style and
finish most pleasant to listen to. Her voice is equal to the heavy
demands of oratorio, and she sings with great expression, purity of
phrasing, and a distinction of manner all her own."—*Birmingham*
Daily Gazette, Oct. 31, 1898.

"MAX BRUCH'S 'FAIR ELLEN.'"—CHESTER MUSICAL SOCIETY.—
"Miss Maggie Jakues, who possesses a delightfully clear and sweet
soprano voice, did full justice to her share of the task."—*Chester*
Chronicle, Dec. 10, 1898.

"Miss Jakues has a charmingly pure voice, and sings exceedingly
correctly."—*Cheshire Observer*, Dec. 10, 1898.

"NAAMAN."—BRIERLEY HILL CHORAL SOCIETY.—"Miss Maggie
Jakues has won a name as an oratorio singer, and her rendition was
excellent. It is difficult to say in which solo she was best, so finished
was the rendering of each. In 'They shall be turned back,' every
word was sung with true artistic feeling, and the final trill was very
beautiful."—*County Express*, Dec. 17, 1898.

"ACIS AND GALATEA."—LUDLOW CHORAL SOCIETY.—"Miss Maggie
Jakues sang the solos with true feeling and exquisite taste, and
her singing throughout was of a uniformly high-class character."—*Ludlow*
Advertiser, Dec. 17, 1898.

"MESSIAH."—MIRFIELD CHORAL SOCIETY.—"Miss Jakues is an
artist of exceptional ability, and she sang throughout with much
taste and fervour. Especially was she successful in 'Rejoice greatly'
and 'I know that my Redeemer liveth.'"—*Dewsbury News*, Dec. 10,
1898.

"JUDAS."—MORLEY CHORAL SOCIETY.—"Miss Maggie Jakues sings
very well, and sustained the soprano part with bright tone and well
considered effect, this being particularly the case in 'Pious orgies' and
'From mighty kings,' which latter had every justice done to its by no
means slight executive demands."—*Leeds Mercury*, Dec. 8, 1898.

"Miss Maggie Jakues was in splendid voice, and sang her solos in a
very pleasing manner, 'From mighty kings' being, perhaps, her best
effort."—*Yorkshire Post*, Dec. 8, 1898.

BALLADS.—"PETERBORO'."—"Miss Maggie Jakues quickly installed
herself a great favourite, and her songs aroused the heartiest applause
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Yorkshire Post."Mr. Brearley proved to be in good voice, and infused much vigour and dramatic feeling into St. Stephen's appeal, 'Men, brethren, and fathers,' whilst he was not wanting in suavity of style where such was called for."
Leeds Mercury.

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Permanent address: The Poplars, Calverley, Leeds.**MR. CHARLES ELLISON**

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ALEXANDRA PALACE.—"Golden Legend," September 24, 1898.

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Daily Telegraph.
"The pretty tenor voice of Mr. Sidwell Jones delighted all present."
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BELFAST.—CONCERT IN THE ULSTER HALL, FEB. 18, 1898.—Vocalists: Mesdames Ella Russell and Belle Cole; Messrs. Shakespeare Robinson and Charles Santley. "Mr. Shakespeare Robinson gave Piniuti's 'The last watch' in a most acceptable manner; but his best effort, and one in which he scored decidedly, was Ganz's 'I seek for thee in every flower.' He also sang 'Yes! let me like a soldier fall' (Wallace) with verve and power."
Belfast News Letter, February 19, 1898.**MR. A. F. THORNBOROUGH**

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PRODUCTION OF ELGAR'S "CARACTACUS" (LEEDS FESTIVAL, OCT. 5, 1898).—"As the *Arch-Druid* Mr. John Browning, whose voice was of admirable quality, sang with a correctness, excellence of method, and dramatic instinct which made him an entirely worthy associate of Mr. Lloyd and Mr. Black, with whom he shared largely and most effectively in the trio already alluded to."
Huddersfield Examiner."JOAN OF ARC."—"Mr. John Browning's splendid baritone voice was heard to great advantage in the patriotic song 'Who would not fight for freedom,' his bold and vigorous rendering of which simply delighted the audience."
Dublin Daily Nation, November 29, 1898."Mr. John Browning possesses a baritone voice of exquisite timbre. His singing throughout was marked by skill, judgment, and artistic taste, and his enunciation was simply perfect. Especially striking was his rendering of the patriotic song 'Who would not fight for freedom.'"
Armagh Guardian, December 2, 1898.HELENSBURGH SUBSCRIPTION CONCERTS (WITH THE WILLY HESS QUARTET).—"Four great songs, admirably sung by Mr. Browning, completed the programme—Mozart's 'Qui Sdegno,' Handel's 'Gloria Risonar,' Schubert's 'Erl-King,' and Mendelssohn's 'I'm a roamer.'"
Glasgow Evening News, December 3, 1898."Mr. John Browning contributed 'Qui Sdegno' and 'Gloria Risonar,' and subsequently, in response to repeated calls after a dramatic rendering of Schubert's 'Erl-King,' added 'In sheltered vale.'"
Glasgow Citizen, December 3, 1898."SAMSON."—"Mr. John Browning broke the spell with a fine rendering of 'Thy glorious deeds,' and gave a very fine version of 'Honour and Arms,' the merit of which was very warmly recognised."
Bradford Observer, December 6, 1898."The most popular singer of the evening was undoubtedly Mr. John Browning. He possesses an exceptionally fine voice, ample tone, and a perfect method of production."
York Herald, December 14, 1898."Mr. John Browning delighted everybody with his refinement, his fervour, and his beautiful baritone voice, and it is certain that he may rely on a warm welcome again to Whitby."—*Whitby Gazette*, December 16, 1898."ST. PAUL."—"The honours of the evening were carried off by Mr. John Browning, who was in excellent voice, and whose singing throughout was that of a thoroughly trained and competent artist. In the supplicating air, 'O God, have mercy,' Mr. Browning infused great depth and feeling, and at the end was rewarded with a *furore* of applause."
Pudsey and Stanningley News, December 9, 1898."JUDAS."—"A favourable reception was also accorded to Mr. John Browning, who scored a great success in 'The Lord worketh wonders.'"
Yorkshire Post, December 8, 1898."The baritone, Mr. John Browning, sang vigorously, and with just emphasis in all he had to do, giving an admirable rendering of 'The Lord worketh wonders,' through the 'divisions' of which uncommon flexibility of voice was revealed."
Leeds Mercury, December 8, 1898."MESSIAH."—"But the favourite of the evening was Mr. John Browning, who was very cordially received. Those who heard him for the first time last night did not wonder at the reputation he has achieved of late in Burnley. His is a very taking style, and not only that, but whenever he sings there is an exhibition of really fine vocal ability. Last night he was in splendid voice, and gave 'Why do the nations' brilliantly, the audience insisting on an encore."
Burnley Express, December 14, 1898.

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Dates booked in December include: Dec. 3, Leeds; 4, Leeds; 5, Chester ("Fair Ellen"); 6, Crosshills ("St. Paul"); 7, Gateshead ("St. Paul"); 10, London ("Elijah"); 11, Leeds; 12, Stockport ("Messiah"); 18, Leeds ("Messiah"); 19, Wakefield ("Judith"); 20, Selby ("St. Paul"); 26, Chesterfield ("Messiah"); 27, Farsley (Ballads). 1899: January 21, Leeds; 30, Heckmondwike ("Creation"). Feb. 6, Cleckheaton (Orchestral); 13, Cheltenham ("Caractacus," in title-role); 22, Sunderland; 25, Leeds ("Elijah"), &c.

LEEDS MUSICAL FESTIVAL ("CARACTACUS"), OCT. 5, 1898. "Mr. Charles Knowles sang with great declamatory fervour and good vocal quality."—*Manchester Guardian*, Oct. 6, 1898.

"While as *Claudius*, the Roman Emperor, Mr. Charles Knowles revealed an exceptionally resonant and powerful voice and good art of delivery."—*Scotman*, Oct. 5, 1898.

"Mr. Charles Knowles, the Leeds baritone, was completely successful as *Claudius* and *A Bard*. He has an excellent voice and sings like an artist."—*Birmingham Daily Post*, Oct. 6, 1898.

"Towards the end Mr. Knowles was singularly good, and will probably make a name for himself."—*Birmingham Gazette*, Oct. 6, 1898.

"Mr. Charles Knowles doubled the parts of the *Bard* and *Claudius* with distinction."—*London Morning Post*, Oct. 6, 1898.

"A special word must be said for the excellent work done by Mr. Charles Knowles, a baritone who has a fine voice and an exceptionally just idea of musical declamation."—*Musical Standard*, Oct. 8, 1898.

BIRMINGHAM FESTIVAL CHORAL SOCIETY ("FAUST"), OCT. 13.—"With Mr. Charles Knowles, who took the part of *Brander*, the case is different. He is a new man, but one who will undoubtedly rise very shortly into the highest rank. He possesses every qualification, and in Mr. Elgar's 'Caractacus,' produced last week at Leeds, created a most favourable impression."—*Birmingham Gazette*, Oct. 14, 1898.

HUDDERSFIELD GLEE AND MADRIGAL SOCIETY.—"Mr. Knowles's recital of the prologue from 'Pagliacci' was an excellent specimen of musical elocution. The duet of 'Fairy Wand' was very finely sung by Madame Burgess and Mr. Knowles."—*Yorkshire Post*, Oct. 19, 1898.

HEREFORD CHORAL SOCIETY.—BARNETT'S "ANCIENT MARINER."—"Mr. Charles Knowles has a bass voice of which he may well be proud, and the passages allotted to him were faithfully interpreted. He was exceptionally powerful at times, infusing much vigour and effect, and this was especially noticeable in the aria, 'Swiftly, swiftly flew the ship.' He also contributed 'O happy living things' with rare taste and power. . . . Mr. Knowles followed with the song 'Droop not, young lover,' which was also a magnificent effort, and received the encore 'Bid me to live.'"—*Hereford Times*, Nov. 19, 1898.

"Mr. Charles Knowles, a Yorkshire singer, is well-known to Herefordians as a Festival singer. His fine voice and well-considered dramatic interpretation were greatly enjoyed, and he may rest assured of a hearty welcome whenever he appears on a Hereford platform in the future. . . . The aria 'Swiftly, swiftly flew the ship,' was his most appreciated number. . . . The quartet, 'Around, around flew each sweet sound,' was one of the most melodious gems of the whole performance, and was faultlessly sung. . . . Mr. Knowles was encored for Handel's delightful song 'Droop not, young lover,' to which he gave the best possible effect, singing, in response to a recall, 'Bid me to live.'"—*Hereford Journal*, Nov. 19, 1898.

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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—e.g., Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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With this number are presented gratis Extra Supplements, consisting of a Part-song, entitled, "Waken, lords and ladies gay," by A. Herbert Brewer, and a Portrait of Mr. Edward Lloyd, specially taken for this paper by Messrs. Mayall and Newman, Ltd.

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR. JANUARY 1, 1899.

EDWARD LLOYD.

In presenting the following Biographical Sketch of our greatest tenor, we have to acknowledge the kindness with which Mr. Edward Lloyd has supplied the necessary material for placing on record the incidents of his distinguished career. During the past thirty years the name of Edward Lloyd has frequently appeared in the columns of THE MUSICAL TIMES. Who, then, is more worthy to form the subject of the first leading article at the opening of another year than one who may with distinct appropriateness be designated the "leading article" amongst English singers!

Edward Lloyd was born at Kennington, in the South of London, March 7, 1845, and was duly baptized at St. Mark's Church in that parish. His forbears on his mother's side were decidedly musical. His maternal grandfather

was Edward Hopkins, not the distinguished honorary organist of the Temple Church, but that gentleman's uncle. The exact relationship between the veteran Dr. E. J. Hopkins and Mr. Edward Lloyd is therefore that of a first cousin once removed. The Hopkins family originally came from Ireland, and music runs in their blood. Edward Hopkins, Edward Lloyd's grandfather, was trained at the Duke of York's school. As a clarinet player he was, in his day, unrivalled. He held a musical appointment in the household of George IV.; moreover, he was bandmaster of the Scots Fusilier Guards (now the Scots Guards) for a period of thirty-nine years. His distinguished grandson records: "My grandfather was six feet two in height, broad in proportion—a fine old gentleman—courtly, robust, and active almost to the last; he went to bed every night at ten and lived to be eighty-one. He was a man of strong character and will, kindly, but, at the same time, a martinet of the military type. He had a black servant named 'Black John,' who also played the cymbals in the band." Edward Hopkins, who died in 1860, possessed in a marked degree that persistent perseverance, zeal for hard work and strict devotion to duty which so eminently characterise his grandson. He was conductor at Vauxhall Gardens, and on one occasion, when his regiment was stationed at Windsor, he walked the entire distance from London to the Royal borough—twenty miles—during the hours of the night, in order that he might be at his post for his military duties in the morning.

PARENTAGE.

Edward Hopkins had seventeen children. One of his sons, Edward, became organist of Armagh Cathedral, and another, John Larkin, organist of Rochester Cathedral and subsequently organist of Trinity College, Cambridge, and to the University. One of his daughters, Sophia, married William Hann, and has been spared to see her sons occupy positions of distinction and esteem in the profession of music. Another daughter, Louisa, married Richard Lloyd, and their son, Edward, is the subject of this biographical sketch. As a girl, Louisa Hopkins showed marked ability for music. On December 22, 1834, when she was only seventeen years of age, she was elected one of the first King's Scholars at the Royal Academy of Music, Brinley Richards being also elected at the same time. Miss Hopkins was a piano-forte pupil at the Academy of Mrs. Anderson, music mistress to the Queen. Richard Lloyd, who married Louisa Hopkins, was the son of a London solicitor. He had a fine tenor voice and was a vicar choral of Westminster Abbey. An easy-going, generous-hearted man, such an one as everybody loves, spoils, and invariably imposes upon, he had no enemies except himself. A Freemason, a great diner-out, fond of the convivial society characteristic of his time,

his life was brought to a premature close at the age of forty. "Perhaps," says his son, Edward, "it is because I knew how fatal may be social success and social petting that I have always steadily avoided social entertainments, and that I have been content to divide my time between the public and my own home and family." Richard Lloyd would sign a bill with that alacrity so eminently characteristic of Mr. Micawber. "Never put your name to a bill, Teddy," was the solemn admonition of Mrs. Lloyd to her son. He has steadily followed that injunction, though his name has often appeared (but printed large) on a bill of another kind, and always with acceptance.

When Edward Lloyd was only five years old his father died. "Of my mother," he says, "how can I speak as I would wish? She was the bravest, the best, and the most self-sacrificing of women. Had it not been for her I don't know where we should have been. Six of us were left orphans, and we were totally unprovided for. My mother's industry and self-sacrifice gave us our education, though we owed much to our grandparents and to our Aunt Sophia, Mrs. Hann." After her husband's death, Mrs. Richard Lloyd, through the influence of the Royal Academy of Music, obtained the appointment of one of the chief teachers of the pianoforte at the Ladies' College, Cheltenham. This post she retained for fourteen years, and a memorial window to her in the Great Hall of the college testifies to the esteem in which she was held. She had been taught singing by Costa, and possessed an excellent method which was not without its influence upon the future career of her distinguished son. Thus, both the parents of Edward Lloyd were singers.

A WESTMINSTER CHORISTER.

"There is nothing like a Cathedral training for a singer in oratorio," emphatically states Mr. Lloyd. He speaks from experience. He began his musical career at the age of seven, when, through the kind influence of the late James Turle, he became a chorister of Westminster Abbey, where both his uncles (as boys) and his father as a tenor had been members of the choir of that musically-historic fane. Teddy Lloyd was the tiniest of little choir-boys, clad in the tiniest of surplices. The lessons, in common with his fellow choristers, which he received from James Turle have proved to be invaluable to him. In fact, with the exception of some hints received from his mother, those are the only singing lessons our great English tenor has received. He has thus mercifully escaped the snares of the voice trainer, who is very often a voice strainer. Turle assembled the boys for practice every morning at nine o'clock. He was very particular as to the opening of the mouth, and insisted upon an absolutely distinct enunciation of every word; in fact, this all-important essential

of the vocalist's art—faultless articulation, in which, alas! the majority of singers are so lamentably deficient—was well instilled into Lloyd in his earliest years. The general education of the boys in those days was of the most perfunctory character. They were supposed to have three hours' schooling every day. The schoolmaster—who also discharged the function of verger on Sunday and had charge of a large library—habitually used a "crib," an indispensable adjunct to his duties and with which the boys themselves were not altogether unacquainted. As a boy, Lloyd had not a particularly remarkable voice, but he was very reliable in second soprano parts. He received a salary of £13 per annum as one of the four senior choristers, and subsequently became head boy. This modest stipend was considerably augmented by the fees—a guinea, sometimes two guineas—he received for singing at city dinners, anything but a desirable occupation for boys of tender years who ought to have been in bed. Dean Trench very properly put a stop to the practice, and Cathedral dignitaries now more fully realize their responsibilities in such matters affecting the education and moral environment of the boys entrusted to their care. At the meetings of the Madrigal Society, Lloyd would sing with Johnnie Stainer, then senior boy at St. Paul's. Their reward consisted of a glass of port, a buttered biscuit, and two shillings each, the money being usually spent before home was reached. He met Arthur Sullivan and Alfred Cellier, both Chapel Royal boys, at cricket. Cellier was an enthusiastic cricketer, and although he more than once bowled Lloyd, the Westminster boys—being good at catches and runs—invariably won.

Two events of the Westminster Abbey period were of special interest. Edward Lloyd sang at the marriage of the Princess Royal, now the Empress Frederick of Germany, at the Chapel Royal, St. James's, January 25, 1858. In the following year he formed one of the chorus at the first actual Handel Festival, Crystal Palace, in 1859, singing alto. He still has the medal (given to each singer), round the rim of which is engraved "E. Lloyd, performer." For rendering this service he was paid three or four guineas; the amount he has received for singing as a *soloist* at some of the subsequent Festivals has very probably exceeded that modest fee of 1859. In looking through the list of chorus-singers of that Handel Festival of forty years ago, it is interesting to find, in addition to "Mast. Lloyd," the following names amongst the boy altos: Masters A. Cellier, H. F. Frost and H. Keeton (two Windsor boys), and J. F. (Fountain) Meen.

A WELL-BEHAVED BOY.

At the age of fifteen Lloyd left the choir of Westminster Abbey. He then went to the Grey's School in Southwark, where he remained

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a year, to compensate in some measure for his lack of education during his Abbey chorister-ship. He subsequently joined his mother at Cheltenham when she taught him the pianoforte, but he did not make much progress. His uncle, Mr. Hann, gave him some instruction in the violin, but it was quite evident that the boy was not destined to become a second Paganini. He returned to London and lived with his aunt, Mrs. Hann. His future life-work was still unsettled, but it was his desire and ambition to become a vocalist. He sang in Henry Leslie's choir and also in the choir of St. Peter's Church, Belsize Park, Hampstead, where he received a salary of thirty pounds per annum. The Rev. Dr. F. W. Tremlett, then, as now, the vicar of the church, recalls the young singer in the following letter to the present writer, dated The Parsonage, Belsize Park, November 28, 1898:—

I am sorry to say that I cannot help you much, as I have no other record than a 77 years old memory, and you may guess what that is like.

This, however, I remember well—viz.: that Lloyd was with us for, I believe, 2 years as a leading treble (not tenor), and that he impressed us very much by his gentleness and modesty—instead of the usual conceit, which seems inherent in the character of such lads, there was a total absence of anything approaching to it. He was remarkably quiet and well behaved. His singing was most excellent. He came to us after his Westminster Abbey training.

And here it may be remarked that Edward Lloyd's voice never "broke" like most boys'. It simply deepened in pitch as he grew older. He says: "I never took a lesson from a teacher, unless it was from Mr. Turle and from my people at home; and yet I was always taking lessons from myself, so to speak, for I never ceased to attend to the training of my voice from my seventh year. I was always humming, always singing, always 'picking-up' from personal observation."

CAMBRIDGE.

A holiday visit to London of his mother and his uncle, Dr. John Larkin Hopkins, organist of Trinity College, Cambridge, had an important bearing upon his future career. Dr. Hopkins had never heard his nephew sing. Mrs. Lloyd remarked to her brother: "I wish, John, that you would hear Ted's voice." He consented, and "Ted" sang Claribel's "You and I." At the first words of the song—

"Tis years since we parted, you and I,
In the sweet summer time long ago.

a look of intense pleasure came over his uncle's face, and when the song was finished Dr. Hopkins said to his nephew: "My dear boy, with such a voice as that you ought to make your fortune." He was not very far wrong.

As there happened to be a vacancy in his choir at Trinity College, Dr. Hopkins suggested that "Ted" should go back with him to Cambridge and take the duty as a sort of deputy *pro tem*. But before the appointment

was permanently made, the Dons insisted upon a competition, which duly took place in December, 1866. The tests were (1) to read a portion of "Purcell in B flat" (without accompaniment), (2) to sing in an anthem selected by the organist, and (3) a solo chosen by the candidate—the last-named was Mendelssohn's "If with all your hearts." Mr. Lloyd recalls the incident in the following words: "How well I remember the morning of the trial. It was fixed for ten o'clock. As I was too excited to sleep, I got up at four o'clock, and told my landlady to have a thick steak ready for me at eight, and then I went for a long walk. I shall never forget that four hours' tramp. I knew that there were seven or eight other competitors and I felt fearfully anxious, as I always do now when I have to fulfil any engagement. But by the time I reached my lodgings and settled down to my breakfast I had *determined to win*." This "determination" trait in a man's character takes him a long way upon the road to success. Lloyd obtained the joint-appointments—of lay-clerk at Trinity and King's—and thought himself in the seventh heaven and passing rich on £120 a year.

A SIDE-LIGHT: CANON HERVEY.

At that time there was a very musical undergraduate at Trinity, F. A. J. Hervey by name, now the Rev. Canon Hervey, Rector of Sandringham and Chaplain to the Queen. Canon Hervey has very kindly supplied us with the following interesting sidelight on those Cambridge days.

I shall never forget my delight and admiration when I first heard Edward Lloyd sing. Strange to say, Mr. Lloyd was not immediately appreciated at his full merits by the authorities at Trinity. He was not at first a properly appointed lay-clerk, but was temporarily filling the vacancy caused by Mr. Kerr Gedge's departure to London, until a permanent appointment should be made. One evening I was at a party in a Don's rooms, and most of—nearly all—the other guests were Dons. Imagine my astonishment and dismay when they began to talk disparagingly of our new Tenor! They said that he would never do, and that some steps must immediately be taken to secure the services of a more competent singer: and they even cast kindly reflections on poor Dr. J. L. Hopkins for his nepotism in bringing forward so incapable a man! I had the audacity to combat their views, and to express my own opinion that in Mr. Lloyd the College were the fortunate finders of a real treasure, and I strongly advised them to keep him.

At the competition Dr. J. L. Hopkins, who had been engaged in a private confabulation with a group of Dons, came up and said, "The Fellows would like to hear Mr. — and Mr. — sing again." Then turning to Mr. Lloyd he (Dr. Hopkins) added in a lower voice, "You are elected all right." I shook hands with Lloyd and congratulated him, and as I did so I chuckled as I recollected what had passed at the Don's party not so long before. It is an amusing reminiscence that when Lloyd, through my having spoken to Barnby about him, left Cambridge, the very Dons with whom I had the passage of arms about his singing now turned upon me and reproached me for depriving the College of its best tenor. And up to quite recent times I have been greeted on my periodical visits to Trinity with "Well, Hervey, have you come to take away our best tenor?"

He, however, remained at Cambridge only six months after the appointments were settled. The

circumstance attending his removal to London was related to the present writer by the late Sir Joseph Barnby in the following words :

LONDON: ST. ANDREW'S, WELLS STREET.

"I'll tell you how I found Lloyd," said Barnby. "Mr. Hervey, now of Sandringham, then an undergraduate at Cambridge, used frequently to come to St. Andrew's.* He had often urged me to visit him at Cambridge. At last I went, and at a time when we were needing a tenor for St. Andrew's. As we were walking in the College court, Hervey said to me: 'Do you see that man going along there? That is Lloyd, our tenor, of whom I have spoken to you. He is going to sing at King's this afternoon.' I went to King's, and afterwards telegraphed to my vicar, the late Mr. Webb: 'Lloyd very good; shall I engage him?' His reply was: 'Use your own discretion.' My visit to Hervey at Cambridge resulted in Lloyd's coming to London. He was engaged to sing at St. Andrew's for three months on trial. Before the period of probation had expired, my vicar said to me: 'I don't think so very much of your friend Mr. Lloyd. Do you think we should keep him after the three months are up?'"

Barnby did not share his vicar's opinion, and Edward Lloyd remained a member of the famous choir of St. Andrew's. Those who attended the services of that celebrated musical church will remember how beautifully the "leading tenor" sang the Watchman scene from the "Hymn of Praise" and other solos to Barnby's organ accompaniment. On January 25, 1869, Mr. Lloyd was appointed a "Probationary Gentleman" of the Chapel Royal, St. James's, and, exactly a year later, he was made a "full gentleman," at which time he resigned his appointment.† With the aid of various cabs on Sundays, he was able to fulfil both his church engagements, and at that time, with two daily services at St. Andrew's, he says: "I did work enough to kill forty tenors."

GLoucester, 1871: FIRST SUCCESS.

His concert engagements multiplied so rapidly that his church work had to be given up. He knew his worth. A hitherto unrecorded incident of that time is to the effect that a well known concert-giver, on hearing that Mr. Lloyd asked a fee of five guineas for singing in an oratorio performance, said to his secretary: "Lloyd want five guineas? Write to—(mentioning a tenor of established reputation) and ask him to come." His first great success came at the Gloucester Musical Festival of 1871, when he at once made his mark, in Bach's St. Matthew Passion, as a tenor of high rank.

Some of the wise musical critics shook their heads at the idea of engaging a young unknown singer for such an important work, and gave vent to their feelings in print before they had even heard the young man! And here it may be remarked that Mr. Lloyd has steadily set his face against log-rolling of all kinds. He owes nothing to inflated newspaper paragraphs. As a matter of fact, in his case the public have led the critics in estimating his worth, instead of the critics leading the public.

SOME WESLEY STORIES.

Dr. S. S. Wesley was the conductor of that memorable Gloucester Festival, about whom Mr. Lloyd can tell several stories. One day Lloyd and Santley were walking near the cathedral when they observed Wesley in a fixed attitude—eyes gazing upwards to the cathedral towers and finger on lip. The two singers went up to the absorbed organist, when, still with finger on lip, he said: "I am going to write an opera" (pause). "And with *fairies in it too!*" At a festival rehearsal of the Overture to "Zampa," Wesley continued to beat time after the overture was finished. One of the violinists went up to the conductor and said: "We've done, Dr. Wesley, we've done." "Impossible," replied Wesley, "I've got twelve more bars!" A Wesley fishing story is told in the following words:

Wesley was once out with his rod and line fishing in a piece of water, when a keeper approached him and told him it was private. "Oh, is it?" he said. "My name's Wesley!" "I don't care," said the keeper, "what your name is, you can't fish here without an order!" "All right," said Wesley, "you take in my name to your master and I'll follow you." The keeper consented; his employer expressed his regret at the occurrence, and said he would be charmed if the doctor remained to lunch, and they sat down together. After lunch the host turned to the doctor and said he would be very delighted if he would be good enough to try the organ. A very fine instrument was in the hall, and the doctor, nothing loth, sat down and played for half-an-hour. The music over, Wesley returned to his fishing, fished to sundown, and then went home. The next day the owner of the organ and the lake was surprised to receive a letter from Wesley asking for ten guineas for his services for playing the organ. Wesley was even more surprised when he had in reply a letter as follows:—"My charge for a day's fishing is twenty guineas, so if you will kindly forward ten guineas, that will make us quits!"

In the same year as the Gloucester Festival Mr. Lloyd made his only appearance on the stage. This event took place at the residence of the late Mr. Henry Littleton, in Belsize Park, on July 7, 1871. The occasion was a private performance of Mendelssohn's operetta "Son and Stranger." Mr. Lloyd took the part of *Hermann*; the cast also included Miss Sabilla Novello as *Ursula*, and the late Sir Joseph Barnby and Mr. Willem Coenen presided at the pianoforte. Mr. Lloyd has often been asked to sing in opera, but he has always refused, in deference to the wish of his wife—to whom he was married at St. Mark's, Kennington, August 4, 1868—that he should not appear on the stage in public. He has never regretted

* St. Andrew's Church, Wells Street, London, where the late Sir Joseph Barnby was organist and choirmaster from 1863 to 1871. He was succeeded by Mr. F. A. W. Docker, the present organist.

† We are indebted to the kindness of the Rev. Edgar Sheppard, sub-Dean of the Chapel Royal, St. James's, for this information.

that decision, although Carl Rosa made him a tempting offer to sing in "Tannhäuser."

The next great event in Mr. Lloyd's career was his first appearance (as a soloist) at the Handel Festival of 1874. He was the junior of the five tenors there engaged, and he sang only *one* solo during the whole of the Festival. That solo was "Love in her eyes sits playing." His rendering of Handel's melodious air at once stamped him as a great artist. "Mr. E. Lloyd," THE MUSICAL TIMES recorded, "created an extraordinary effect by his really fine singing of the air 'Love in her eyes,' being recalled to the platform amidst acclamations." There was no mistaking the genuineness of that success, and the junior tenor of the Festival at once stepped into the front rank of English singers.

FESTIVALS: ENGLAND AND AMERICA.

It would be quite superfluous to trace the career of our foremost tenor during the last quarter of a century. Is not the record of his extraordinary success known and read of all men? Suffice it to say that Mr. Lloyd has during that period appeared at every provincial Festival of importance, including Birmingham since 1876, at all the Handel Festivals, frequently at the Royal Choral Society, at the State concerts, and at other concerts, far too numerous to mention, all over the Kingdom. In fact, it would be difficult to mention a city or town of any size where his voice has not been heard, always with the greatest pleasure and genuine appreciation. He has created the tenor parts in all the most important oratorios and cantatas produced within recent years. He has crossed the Atlantic eight times. His first visit to the United States was in 1888, when he sang at the Cincinnati Festival, for which he received a fee of £1,350 for five performances in that city. At the World's Fair, held at Chicago in 1893, he sang at fifteen performances in six weeks. The following extract from the *Chicago Sunday Post* of June 18, 1893, may serve to show how great was his success in two performances of "The Messiah" to audiences of upwards of 5,000 persons; at the same time, the notice furnishes us with a specimen of musical criticism in the Far West. We have nothing so pungent on this side of the water:—

The event of this, and all weeks, has been the masterly singing of Edward Lloyd, the perennial English tenor, whose voice shows neither brack nor flaw, and who is an artist to his finger-tips, and at his tongue's end. He easily towered a Titan above pygmies [the critic is writing at Porkopolis], at the "Messiah" concert at the world's fair on Wednesday, and the difficult, and almost impossible solo upon which most tenors "break themselves as with a rod of iron," and "dash themselves in pieces like a potter's vessel," was given with such superb dash, finish, and dramatic fire as to render the audience mad with joy and admiration.

At the composer's request Mr. Lloyd sang in "Mors et Vita" at Brussels and Paris in performances under Gounod's direction. In

July, 1895, he made his *début* in Germany, when he sang the music of *Hyllus* in a performance of Handel's "Hercules," at Mainz, under the conductorship of the veteran and enthusiastic Handelian, Dr. Friedrich Chrysander. The Empress Frederick was present and at the conclusion of the performance she sent for Mr. Lloyd and congratulated him upon his singing. On that occasion he worthily upheld all the best traditions of English tenor singers, even of John Beard himself, for whom Handel composed the tenor parts of "Israel in Egypt," "The Messiah," "Samson," "Judas Maccabæus," and "Jephtha." No wonder that Mr. Lloyd greatly prizes the portrait of John Beard, Handel's tenor, that hangs in his pleasant study at Hove, Brighton.

PERSONALIA.

And this leads us to place on record the substance of a very pleasant conversation we were privileged to have with Mr. Lloyd in the said study at Hove, where, as a nautical man would say, he was "hove to" for a whole afternoon's chat, diversified with a delightful rendering of "If with all your hearts" before a very select audience of one! In the first place, Mr. Lloyd came into the world with a splendid constitution, and, to his lasting credit be it said, he has never abused it. It is not every man of strong will who exercises self-control, but he furnishes a fine example to all young men of the advantage accruing to a strict moderation in all things. He has never coddled nor allowed himself to be fussed up or to be effeminized. Fond of exercise in the open air, he has been an excellent tennis player, and now he is among the votaries of golf. The blessing of good health which he enjoys has enabled him to fulfil all his engagements with very few exceptions; thus he has rarely disappointed that great public who have ever been his friends. Absolutely a non-society man, he is never happier than when in his own home. An excellent man of business, he is liberally endowed with common sense, determination, practicability, and shrewdness—invaluable weapons to a man in fighting the battle of life. Moreover, he has, in addition, the priceless qualities of persistent perseverance and a down-right love of hard work. He will tell you that why so many young fellows fail is because they will not "buck up." He has an absolute belief in the first sentence of Ecclesiastes ix. 10, which, in the unclassical language of the day, may be expressed: "If a man wants to succeed in any calling he must put his back into it," or he will stand no chance of making a successful career.

METHOD OF STUDY.

In reply to an enquiry as to his method in singing, the answer comes, "Naturalness." This he amusingly illustrates by the following

anecdote. A young fellow came to him and said: "Mr. So-and-So (mentioning the name of a certain voice-trainer) has now put my voice in its right place." "Oh! indeed," replied Mr. Lloyd, "I should like to hear what that gentleman has done for you." It is quite impossible to describe the extraordinary noise Mr. Lloyd made—the sounds seeming to come from the region behind his ears—in reproducing the tones of his friend's freshly placed voice. When he (Mr. Lloyd) heard these "placed" (not placid) sounds, he said to the neophyte: "I should advise you to go home and put your voice back into the place where it was before as fast as you possibly can." "Brains, brains, sir," he adds, "are what most young singers lack," and, may we not add, a good many of the older ones also? "Then as to your preparation of a new work, Mr. Lloyd. What is your procedure?" "Well, the first thing I do is to find out what it is all about by reading through the whole of the libretto and grasping the general idea of the work. Then I look at my own particular part to see what bearing it has upon the other characters and in relation to the various dramatic situations. After I have acquired that much I get soaked, so to speak, in the words that I have to sing, in order to get thoroughly familiar with them, especially from the point of view of clear articulation and dramatic emphasis. All this, mind you, without having looked at the music. Then I go for the music. And here I often find that composers prove to be lamentably deficient in declamation. They get hold of a little bit of melody (it is not always a melody, by the way, but they call it that) and stick the syllables on to it regardless of the natural poetic flow of the words—a rush of syllables here, followed by one long note on one word there, and so on. In fact, some of the modern music is so dreadfully mathematically dry that it might just as well be set to the multiplication table. But to come back to myself. After I have got hold of the words and music, I set my accompanist to work. Our preliminaries having been accomplished, we go at it for *an hour every day for two months!* Then I am ready for the band rehearsal." If Mr. Lloyd wanted to pass on a dual motto to the budding tenors who are really anxious to make their way, he could not do better than say: "Steady, boys, *steady*: ready, boys, *ready*!"

ORATORIO.

"You probably still have a belief in oratorio." "Yes. Oratorios still hold their power over the mass of the people. They are the true heirlooms of all lovers of music. To really understand the significance of their influence, and how those glorious works of the great masters are loved and revered, you should go into the Black Country on the occasion of a big musical function and watch the people coming in with their scores under their arms.

I have seen the galleries packed with miners, who eagerly take in every note and listen with an appreciation that closely approaches an act of devotion."

A POPULAR SONG.

"Then as to the popular song." "Why not popular songs?" he asks. "The people like them, and if the words have a good tone and the music is pleasing to the audience, why should I not sing them? If I sing at a classical concert I sing a classical song with pleasure; but it seems to me that those who call out about my singing of popular songs are just those who do not pay for admission to concerts but want the tickets given to them!" "What do you consider your most popular song?" "I think it is 'The Holy City' by Stephen Adams (Mr. Maybrick). It sells at the rate of 50,000 copies per annum. In Montreal I was engaged to sing four times in one month at a fee of 250 guineas each concert, *on condition* that I sang 'The Holy City' on each occasion."

HIS RETIREMENT.

Mr. Edward Lloyd will retire from public life in the year 1900. He was obliged to make known the exact date of his withdrawal so long in advance because he had engagements booked up to the end of 1899; therefore, in order to leave himself free for a farewell tour, and to prevent offers of fresh engagements, he announced his decision in the autumn of last year. He gives very good reasons for the step he is about to take. First, he is tired of the hard work of professional life. He has been a singer for forty-six years, he has been able to make ample provision for his future wants and those dependent upon him, and why should he not enjoy his fortune and a well-earned rest? Secondly, he thinks it is only fair that he should "give others a chance." He has purchased an estate of ninety acres—a lovely spot known as Skipper's Hill, Mayfield, Sussex—about eight miles from Tunbridge Wells. The house dates from 1612. He will there lead the life of a country gentleman, and amuse himself by rearing pheasants, cows, pigs, &c., though he will still retain his Hove residence as a winter habitation. As he has several irons in the fire of a business nature, he will not find the time hang heavily upon his hands, and there is no reason why he should not continue to pursue the "even tenor of his ways" by having a voice in the affairs of the county.

One thing, however, is quite certain, Edward Lloyd has thoroughly deserved all the success that has fallen to his lot. Not only has he made a splendid use of his magnificent voice, but he has set a fine example of consistent living and irreproachable conduct during the course of his long professional life. That he may enjoy to the full many years of happiness in his retirement will be the wish of many

thousands of his fellow countrymen who have so often derived keen enjoyment and unfeigned delight in listening to the singing of the great artist who bears the familiar name of Edward Lloyd.

LOST! BRITISH MUSIC AT THE QUEEN'S HALL.

THE programme of German, French, and Russian music which was performed by the Queen's Hall orchestra before Her Majesty the Queen, at Windsor Castle, on November 24, was repeated at the Home of foreign music in Langham Place a few days later. The audience was by no means so large as Mr. Newman had, no doubt, anticipated. And yet the last two movements of the "Pathetic" Symphony were included in the scheme! Wagner's "Charfreitagszauber," from "Parsifal," the Prelude to Act III. of "Die Meistersinger" and the Overture to that wondrous work, the Prelude to "Parsifal," and the charming Overture to Humperdinck's "Hänsel und Gretel" represented German art; France contributed Saint-Saëns's pretty symphonic poem "Le rouet d'Omphale," and England, Ireland, Scotland, Wales, and the Colonies were nowhere.

We wonder what foreigners think of such a state of affairs! It should teach our native composers at least one lesson—the necessity of learning to score effectively for the full modern orchestra, so as to secure that rich sonority and euphony which present day audiences, and more especially present day conductors, seem to imperatively demand. Those composers amongst our compatriots who have acquired this knowledge (for it *can* be acquired) may be counted on the fingers of one's hand. The rest content themselves with stereotyped orchestral devices learned from books. No wonder their scores do not appeal to a conductor-virtuoso like Mr. Wood, who has the most magnificent instrument at his disposal, and naturally loves to display its phenomenal capabilities for effect.

Let us not be misunderstood: we do not mean to suggest that beautiful orchestration alone is likely to secure greatness for a work or to vitalize it. On the contrary, we are never tired of insisting that unless the music *per se* be great, unless the thematic material and its treatment be beautiful and above reproach, the most gorgeous colourist, the cleverest chiaroscuroist will fail to appeal to us. Some of the most wonderfully scored specimens of Russian music produced by Mr. Wood have left his audiences utterly unimpressed for this reason.

But—and here is the crux!—these pieces were performed by the finest orchestra in England, while our best native composers are still waiting, waiting, wearily waiting. They gnash their teeth, Mr. Newman and Mr. Wood pin their

faith to all sorts and conditions of foreigners, and the audiences, bless their patriotic hearts, care not. Will this state of affairs last for ever, and will the concert directors and the public of the metropolis never give our native composers that encouragement, that hope of better times, without which they may well despair?

Wagner began his stupendous "Ring" tetralogy "Im Vertrauen auf den deutschen Geist," as those who run may read on the title-page of the first edition of Karl Klindworth's vocal score of "Götterdämmerung." And his faith was justified. Are there any signs that our composers, though they be not Wagners, may devote their life and their genius to creative work, trusting to the future for the eventual appreciation of the children of their imagination? We see none whatever in the capital of the British Empire, where British music is virtually ignored, and of set purpose ignored, at all the best orchestral concerts, with the exception of those of the Crystal Palace (in Greater London) and, occasionally, the Philharmonic Society. The public, as we have said, care little, the press care less, and our musicians, even if they care, seem powerless to move in the matter. In what other country under the sun would such a state of affairs be tolerated or even conceivable?

And yet we are perfectly certain that the public are quite willing to hear and enjoy British orchestral music. A good work by a native composer is ever sure of a friendly and even an enthusiastic reception, as we have frequently noted; whereas we could name scores of second-rate foreign works which created not even a semblance of enthusiasm amongst Mr. Newman's audiences. After all, is it not a question of so mixing British products with the classic and modern favourites of other nations that a large audience can be relied upon? To devote whole concerts or the greater portion of an orchestral programme to British music might prove unprofitable, as it has done in some cases within our knowledge. But one British work will never frighten the paying public away, of that we feel absolutely sure. And a manager who boasts of his "patriotism" in engaging English players should carry that laudable virtue a little farther, and make it a point of honour to include works, not necessarily absolute novelties, by compatriots in his programmes, whenever possible.

It seems to require an apology to our composers to write of their works in this apologetic tone. But it is useless to ignore facts, and we appreciate Mr. Newman's difficulties as thoroughly as we are convinced of his duties to native art. It would be idle to discuss whether a man in Mr. Newman's position has other duties besides that of money making which he owes to himself. But he has so far failed to fulfil them. He seems to be gradually assuming the rôle of a monopolist in orchestral concerts in London, and unless he

uses his power wisely and well, he will share the fate of most monopolists and, by creating that irritation, distrust, and envy which ultimately lead to a revolt against a tyranny, he will alienate the very public upon whose support he has to depend. It is time to speak out strongly; time to assure Mr. Newman and Mr. Wood that their present policy of novelties at any price so long as they are not British will not do, and that they may bore and annoy the public once too often with works suggesting an utter absence of critical acumen in those responsible for their selection.

We have faith in the future of British music, for we know sufficient of our young composers to believe that the time will come, and that soon, when Londoners will clamour for those British orchestral works that are now denied them. Then will also come the time when the public will want to know what evil influences have been at work to retard the recognition of our best men, to thwart the urgent and just claims of our budding native art, and to foist upon a long-suffering public such a tedious foreign example as the "Requiem Mass" by M. Debret, produced on the 10th ult.

ERNST VON DOHNÁNYI.

OF the many foreign musicians who have visited these shores from time to time, few seem to have made such an immediate impression as the subject of this sketch. A mere youth, unheralded and unaided by any preliminary puffs of agents or pressmen, young Dohnányi has at once made his mark in the greatest city of the world as a composer and pianist of exceptional talent. If he continues to go on as he has begun he has before him a most brilliant future. Time alone will prove whether all our bright expectations of him will be realised; but in any case there need be no apology for presenting the readers of THE MUSICAL TIMES with an account of the upbringing of one of the most remarkable young musicians of the time, the particulars for which have been kindly supplied to us from the best of all sources.

Ernst von Dohnányi was born at Pressburg, Hungary, on July 27, 1877. His forbears on his father's side were a noble Hungarian family at the place named Dohnany, where, in the house of his grandfather, music was much cultivated. His father, Professor Friedrich von Dohnányi, is a Professor of Mathematics and Physics in the Pressburger Gymnasium. Moreover, he is an excellent performer on the violoncello. As there was always plenty of chamber music to be heard in the Dohnányi home, little Ernst lived in an atmosphere of sweet sounds. In his earliest years he would leave his toys directly he heard music and come into the room where the performers were assembled, when, with

glowing cheeks and excited expression, he would listen to as many as three quartets, one after another, with the greatest interest and composure. No wonder that the players were astonished at his extraordinary receptivity. His favourite game was to "play at giving concerts." He himself was either the conductor or the violoncellist. The chairs, duly placed in rows, represented the audience; his little sister, the orchestra. He stood on a stool and conducted with a walking-stick, not in the perfunctory manner of a mere time-beater, but with every imaginable shade of expression, accompanied by inarticulate utterances ranging from *pianissimo* to *fortissimo*. A violin had to



Ernst von Dohnányi

be hidden from him, because if he saw one and was not allowed to obtain possession of it he wept bitterly. One of the pieces played by his father was Bach's Sarabande from the violoncello sonata. As Dohnányi's father wished to convince himself of his son's musicianship, he one day placed the bow in the child's hand and held the violoncello so that he could reach the strings, his father stopping them with his left hand. To Professor Dohnányi's great astonishment the boy drew the bow across the strings with perfect rhythmical accuracy—crotchets, quavers, and semiquavers being minutely indicated. He was then under three years of age.

Fortunately for the boy, his father wisely decided not to make a prodigy of him. When Ernst had attained the age of six his father began to teach him the pianoforte. His happiest moments were when together they played pianoforte duets. The child at once became transformed into a seriously disposed person, and if he happened to make a mistake the tears would roll down his cheeks. His father also taught him the violin, which he soon gave up; but at a later period he played the viola in quartets and in the orchestra. He was taken to all the best concerts in Pressburg, where he heard Rubinstein, Bülow, Joachim, and Sarasate.

His earliest attempts at composition date from his seventh year. He chose for his Christmas present a sheet of manuscript music paper, and in the early morning the child began to write down notes indiscriminately on the paper. The mere *writing* of music gave him the greatest pleasure. Later on little compositions were evolved. The first that he remembers were seven pieces for violin and pianoforte, quite original. When his father laughingly played them with him, the little composer was quite indignant at such levity. Several smaller pianoforte pieces followed in the "Lied" form. All these compositions were strictly correct in both harmony and form, although he had not received any theoretical instruction whatever.

After having received pianoforte lessons from Professor Dohnányi for two years, the youthful Ernst became a pupil of Herr Forstner, organist of Pressburg Cathedral, with whom he studied the pianoforte till his sixteenth year, when his school days were ended. These lessons were looked upon only as recreations, as, at that time, there was no intention of making him a professional musician. He made his first appearance in public when he was nine years old, at a concert in Pressburg, on which occasion he played Mozart's G minor Quartet. Thenceforward he played once or twice a year in concerts at Pressburg in order that he might become somewhat accustomed to performing in public, though his father steadily set his face against any prodigy tendencies.

About 1888-89 Ernst wrote his first chamber-music compositions, which consisted of two violoncello sonatas (dedicated to his father), two string quartets, and two pianoforte sonatas. The first violoncello sonata and the first quartet reflect the style of Haydn, but the influence of Beethoven can be traced in the second sonata for violoncello and in the pianoforte sonatas. All these works, however, were faultlessly correct as to sonata form, as the earliest pianoforte pieces were in the "Lied" form, though he had had absolutely no instruction in these branches of composition. At the age of thirteen he, for the first time, played Brahms (the G minor Quartet) in public. He was immensely inspired by the music and his

early love for Schumann grew colder. He became an ardent admirer of Brahms, and under his spell he composed a pianoforte quartet and, later on, a string sextet. The quartet was publicly performed in Vienna in March, 1894, by the Duesberg Quartet, with great success. Another string quartet was composed in five days!

In May, 1894, the question of the boy's future career in life was seriously discussed. Was he to devote himself to music or not? His father said "yes;" his other relations said "no." Young Dohnányi, however, settled the question for himself by deciding that, while still pursuing his musical studies, he should enter the University and study philosophy. Budapest was chosen in preference to Vienna, and in September, 1894, Ernst Dohnányi became a pupil at the Royal Hungarian Academy of Music, where he remained until June, 1897. At the same time he entered the University, but withdrew after a few months, as he found it impossible to do justice to both courses. He was well equipped before he joined the Academy of Music, where he astonished everyone by his facility in reading at sight, in score reading, and in transposition. His teachers at Budapest were Hans Koessler, one of the best of theorists, and, for the pianoforte, Stefan Thomán, one of Liszt's latest and most gifted pupils. Although he devoted much time to purely technical pianoforte work, contrapuntal studies, and the master-pieces of Bach, Beethoven, and Brahms, the creative faculty dominated his student life. In 1895 he produced for the first time a pianoforte quintet in C minor, which showed marked individuality, although here and there traces of the Schumann-Brahms influence crop up. This fine work has been repeatedly performed with extraordinary success at Budapest by the Hubay and Popper Quartet, and in Vienna by the Fitzner Quartet. Its first performance in England took place at the Hampstead Conservatoire, on November 16 last, and was duly recorded in our December issue (p. 805).

Koessler, who was an intimate friend of Brahms, had often spoken to the latter about clever young Dohnányi and his remarkable quintet. Brahms expressed a wish to know the work, and, as Ernst Dohnányi was then unable to go himself to Ischl, he (Brahms) begged the composer to send him the score, and the work was played through to the older composer by Nikisch, who happened to be there at the time, and the Kneisel Quartet. At Brahms's express wish—he himself being present—the quintet was played at the Tonkünstler Verein, Vienna, again with renewed success.

After the quintet (1895-96) he devoted himself to orchestral composition, and his Symphony in F was produced. In 1896, the year of the Hungarian Millennium, the "King of Hungary"

offered prizes for works by native composers. The Liszt Verein in Budapest arranged the competition, and Dohnányi competed with his symphony, an overture for full orchestra entitled "Zrinyi," and the String Sextet in B flat of his Pressburg days, but re-written for the occasion. Both the symphony and overture took prizes, while the sextet was honourably mentioned, and the two prize works were afterwards performed in Budapest. He also wrote some pianoforte pieces—e.g., Scherzo in C sharp minor (January, 1897), Capriccio in B minor (February, 1897), Pianoforte Variations and Fugue on a Theme by "E. G.," a pupil of his, and also a Psalm in eight parts. To this year (1897) also belong some charming four-hand waltzes. In June, 1897, he left the Budapest Academy with the distinction of "Künstler-Diplom." He had made many friends in the city, all of whom take the liveliest interest in the clever youth and his future.

Having finished his studies at Budapest, Dohnányi, in July, 1897, went to study with Eugene d'Albert, to whom Koessler had given him an introduction. From D'Albert, with whom he remained for two months, his pianoforte playing received its final polish. He then went to Berlin. He gave two recitals there, on the 1st and 7th of October, 1897, and he subsequently appeared at Dresden, Vienna, Budapest, and other Hungarian towns—everywhere with the greatest possible success. His recent compositions include three intermezzi, a gavotte, a transcription for the pianoforte of Delibes's "Naila" waltz, two cradle songs, and his latest and, at the same time, most important work, the Pianoforte Concerto in E minor.

Herr Ernst von Dohnányi, having played Beethoven's G major under Dr. Richter in Budapest and Vienna, accompanied the great Viennese conductor to London last October, when the young composer-pianist made his first appearance before an English audience at the Richter concert of October 24. His subsequent triumphs in this country have been duly recorded. It is interesting to know that Herr von Dohnányi—like Mendelssohn who first visited these shores (in 1829) when he was nearly the same age—has already derived the greatest pleasure from his sojourn in London. His future appearances will be eagerly looked forward to and his future career watched with the greatest interest by all true lovers of music in this country.

In view of the performance by the Royal Choral Society, on the 2nd inst., of Handel's "Messiah" in a manner approaching its original form, it may not be without interest to give some authentic particulars relating to the first performance of Mozart's additional accompaniments in England. First, however, we may give the date of the publication of the score containing Mozart's additions, originally issued by Messrs. Breitkopf and Härtel, Leipzig. In the *Intelligenz-Blatt der Allgemeine musikalische Zeitung*

of March, 1803, the following announcement heads the list of new publications:—

Händel F. G. (*sic*), Oratorium, der Messias, nach W. A. Mozart's Bearbeitung, Partitur, 3 Abtheilungen. Pränumerationspreis bis Ostern, 5 Thlr. Der nachherige Ladenpreis ist 8 Thlr.

[Handel F. G., oratorio, The Messiah, according to W. A. Mozart's edition. Full score, 3 parts. Subscription price till Easter, 5 Thalers. The subsequent shop price is 8 Thalers.]

Mozart wrote his additional accompaniments in March, 1789. They did not, however, appear in print until fourteen years afterwards. There would thus be ample time and opportunity for any "tinkering" that might be deemed necessary. In the meantime (in 1791), Mozart had died. It is impossible to compare the existing copies with Mozart's manuscript score, as its whereabouts is unknown.

VARIOUS dates have been given—all of them wrong—as that of the first performance in this country of Mozart's "additional accompaniments" to "The Messiah." The late Sir G. A. Macfarren stated that they were first performed, under Sir George Smart, at Drury Lane Theatre, "in the Lent of 1813." This year is also given by the late Sir W. G. Cousins, but he states that it took place January 13, a date not agreeing with Macfarren's "Lent." W. T. Parke, the oboist, in his "Musical Memoirs," records that he played in the band, when these "additional accompaniments" were used, in 1812, one year earlier than that of Macfarren and Cousins. The article "Birmingham Festival," in Grove's "Dictionary of Music and Musicians" (I., 244), records "the use of Mozart's accompaniments to the 'Messiah' for the first time in 1808," four years earlier even than Parke's date. Mr. Andrew Deakin, of Birmingham, has discovered that they were performed at the Birmingham Festival, October, 1805. Thus it would seem as if Birmingham could claim the distinction of this "first performance." But, to the credit of London, we can "go one farther." As a matter of fact, they were performed in London during Lent, 1805, eight years before 1813—the year given by Macfarren. Here is the documentary evidence from the London newspapers of the day:—

MORNING CHRONICLE, March 21, 1805.

Covent Garden. The *Messiah* last night attracted a crowded audience to this Theatre. All the performers exerted themselves, and were highly applauded. We learn that the celebrated Mozarti (*sic*) has made some additions to this favourite Oratorio, which are spoken of as highly creditable to his genius, and respectful to the memory of Handel. We would recommend their being introduced that the Public might judge whether they are really improvements.

The preliminary announcements in the great London dailies were couched in the following terms:—

THE TIMES, March 28, 1805.

The Creation and Grand Selection last night were most excellently performed, and attracted an overflowing house. We notice with pleasure the performance of to-morrow evening, the *Messiah*. This Oratorio has ever been a great and deserved favourite, and promises to be more admired than ever, from the additions made to it by Mozart, which are spoken of as highly judicious and effective.

MORNING CHRONICLE, March 28, 1805.

The Oratorio last night was very numerous and fashionably attended. . . . We anticipate with great pleasure the performance of to-morrow evening, when the *Messiah*, the master-piece of Handel, is to be produced, with the additional parts, as added by the celebrated Mozart; we are anxious to hear the superior effect produced by this harmonic combination of the great masters of the ancient and modern school of music.

THE advertisement from the *Morning Chronicle* of the above date reads thus:—

Last night but two.
ORATORIOS at Play-house prices during Lent.
THEATRE ROYAL, COVENT GARDEN.

To-morrow evening will be performed, for the first time, the Sacred Oratorio of *THE MESSIAH*, composed by G. F. HANDEL, with additional accompaniments by the celebrated W. A. MOZART, of Vienna.

Principal vocal performers:—

Mrs. Ashe and Mrs. Bland, Master Linton, and Miss Munday; Mr. Braham, Mr. Denman, Mr. Page, Mr. G. Parrin, and Mr. Miller, from Bath.
Mr. G. Ashley, leader of the band. Organ, Mr. J. Ashley.

Half Price at the end of the Second Act.

A NOTICE of the performance appeared in the *Sun*, a leading daily paper, of March 30, 1805. Here it is:—

THE ORATORIO. The *Messiah* was last night performed at Covent Garden Theatre, with new accompaniments composed by Mozart. We entertain a very high respect for the genius of Mozart, but we also hold the univalued powers of Handel in due reverence, and therefore must enter our protest against any such alterations in works that have obtained the sanction of time and of the best musical judges. There is an integrity in the productions of this great Master, the result of the most powerful talents in his art. His harmonies have a firm and united character. The accompaniments of last night, though manifesting taste and feeling, did not assimilate with the grandeur and energy of the original subject. We trust, therefore, that when *The Messiah* or any other work of Handel is performed it will appear without change or interpolation. Handel is an Englishman by adoption; he produced all his works in this Country, and is still very little regarded in his own. We should therefore guard him in Music, as well as Shakspeare in the Drama, from daring innovation. Such as *The Messiah* was, however, in its improved state last night, it was well supported by Braham, Miller, Miss Munday, Mrs. Bland, and Mrs. Ashe.

This criticism—excellently expressed, by the way—though written nearly one hundred years ago, will find many sympathizers in the present day. Thus it will be seen that Mozart's "additional accompaniments" found their way to England two years after they were first published. For sixty years previous to 1805 Handel's "*Messiah*" got along very well without Mozart's assistance. Why should we not return to, at all events, an approximation of Handel's own manner of performing his immortal masterpiece?

A CURIOUS instance of the diametrically opposite in opinions upon a musical composition is furnished in two notices that appeared in two London daily newspapers. The occasion was Herr Ernst von Dohnányi's pianoforte recital at St. James's Hall, on November 28, the work in question being Liszt's Sonata in B minor. We give the *pro* and *con* in parallel columns:—

... the magnificent sonata of Liszt. ... it is a Tone-Poem of wondrous beauty and penetrating pathos. ... The themes are metamorphosed into various forms, and are made to express the whole gamut of passion ... this intensely emotional music.

The waste of precious time and of the performer's extraordinary powers, on such inconsequent rubbish as Liszt's sonata in B minor in one (interminable) movement was hard to forgive.

No comment is necessary on this remarkable instance of doctors differing.

THE fact, recorded in another column, that Mr. Edward Lloyd, as a chorister boy, sang at the wedding of the Princess Royal (the Empress Frederick of Germany), arouses curiosity as to whether

Mendelssohn's "Wedding March" was first performed at a nuptial ceremony in this country on that auspicious occasion. The music at the Princess's wedding, in the selection of which the hand of the music-loving Prince Consort can be traced, was of a very different nature from that furnished at the marriage of her royal mother. The ceremony took place at the Chapel Royal, St. James's, on January 25, 1858. Sir George Smart, assisted by Mr. George Cooper, presided at the organ, to which a movement was added, "to elevate the keys of it, in consequence of the temporary gallery being erected in front of the organ." The Queen's private band, conducted by Mr. Anderson, Master of the Music to the Queen, was also in attendance, and, with the choir, was stationed in a gallery opposite the organ. The band played the "Occasional" Overture, the Marches from "Joseph" and "Judas Maccabæus," and in the "Hallelujah" Chorus (all by Handel), and, at the end of the ceremony, Mendelssohn's "Wedding March" from the "Midsummer Night's Dream" music. If this was not actually the first performance of Mendelssohn's familiar march at a marriage service, there can be little doubt that it set the fashion for its use in connection with the "Solemnization of Matrimony" in the churches of this country.

THE REV. CANON HERVEY, of Sandringham, in kindly supplying an interesting side-light on an event in Mr. Edward Lloyd's career, sends us the following amusing incident of his (Canon Hervey's) college life at Cambridge:—

During my undergraduate days I wrote a song—a ridiculous ditty with a passage in the middle bristling with a semiquaver accompaniment. I got the words from the *Light Blue*, the University magazine, and they were about a shining or flowing river. Well, I was immensely proud of this production, though I never summoned up courage to show it to Garrett. But to Mr. Lloyd, who was my own age, I confided the great fact that I had written this song, and he very good-naturedly came up to my rooms one day and sang it through to me. I was prouder of it than ever. It really didn't sound half bad, and the semiquavers all fitted beautifully into their places. But although I took or sent it to one publisher after another, they none of them would have anything to say to it. Had they decided otherwise I could have made my fortune (or would it have been *their* fortune?) with that song, for I might have truthfully superscribed the title-page with the magic words:

"Sung by Mr. Edward Lloyd."

THE music sung at the Royal Mausoleum, Frogmore, on the 14th ult., the anniversary of the death of the ever-lamented Prince Consort, consisted of the following selections, sung by the choir of St. George's Chapel, Windsor, under the direction of Sir Walter Parratt. A hymn written by the Rev. S. C. Lowry, beginning

O Saviour, once again the ebbing year

Awakes the memories of days now past;

And we with chastened hearts are gathered here

On Thy compassion all our care to cast;

O God of comfort, Thou, and Thou alone,

Canst soothe us when what most we prized is gone.

and sung to W. H. Monk's tune "Unde et memores," No. 322 in "Hymns Ancient and Modern": Mendelssohn's "The deep repose of night is ending" (known as "Morning Prayer"), translated from Eichendorf; and "Wreaths for our graves," by Sir Arthur Sullivan. We understand that the Queen asked that something by Mendelssohn should be sung at the Memorial Service, but the actual choice was made by Sir Walter Parratt.

ANY movement in the direction of providing good music for the masses of the people at popular prices deserves publicity, sympathy, and encouragement. A very gratifying instance of what may be accomplished in that direction is furnished by an interesting performance of Gounod's "Redemption," which took place on a recent Saturday evening in the Ulster Hall, Belfast. Not only was the fine building crowded to overflowing—extra chairs having to be brought in and a part of the orchestra filled with auditors—but many people were unable to gain admission to the building. In fact, long before the time announced for opening the doors, the hall was besieged by crowds content to wait patiently that they might hear Gounod's music. Such a remarkable testimony to the hold that oratorio music has upon the affections of the people needs no comment. Moreover, the performers were all local folk, including Dr. F. Koeller (the conductor), all the soloists, the orchestra (about fifty performers), and the chorus of 230 voices. We cannot do better than quote from a letter from Mr. Charles H. Brett, the treasurer of the Belfast Philharmonic Society and a true friend to the cause of music in the Ulster capital, who refers to the event in the following terms:—

The performance of the "Redemption" was greatly appreciated by an overflowing house—in fact, almost as many were turned away as were admitted. There can be no doubt that there is a better appreciation of the fine effects of an orchestra and chorus among our artisan classes here than exists among the richer—I don't call them, for I don't consider them, the "better"—classes. It is difficult for a casual visitor to Belfast to realize its newness as a great centre of population. In 1851 its population numbered 100,000; now it is at least 300,000. This extraordinary increase has principally been brought about by the drainage into the city of the rural population from the surrounding counties and small towns, with a slight admixture of English and Scotch. When one thinks that most of these immigrants had never heard any more elaborate music than that of the singing of their church choirs, almost invariably unaccompanied, it is easy to understand how they are impressed by any fairly sufficient rendering of a fine oratorio such as the "Redemption." Our performance was, of course, not perfect, judged by any high standard, for most of the wind parts had to be supplied on the organ, but not one per cent. of the audience knew of the deficiency! The chorus was excellent, the strings very fair and perfectly steady, and the local singers acquitted themselves admirably.

The example of Belfast deserves to be widely imitated. We shall watch with interest future developments of so estimable a scheme for providing good music for the people, not only in the Ulster capital, but in other large centres of the population, and shall gladly record any such performances as that referred to above.

PROFESSOR KARL KLINDWORTH contributed a very readable paper to the *Bayreuther Blätter* of November 1, entitled "Einst und Jetzt in England." In the course of the article, which is addressed more to a German than an English audience, the distinguished musician draws an interesting comparison between the state of music in London (which is very amusingly described) during his residence in the metropolis between the years 1854 and 1868, and that of the year just closed, in the summer of which he paid us a visit of some weeks' duration. In regard to his appearance as conductor of Mr. Frederick Dawson's concert on June 15 last, Professor Klindworth refers to the enthusiastic greeting which he received after an absence from England (with one unimportant exception) of thirty years. "There was nothing to shadow the remembrance of that evening," he says in effect; "even the Press without exception spoke in terms of

friendly acknowledgment of the struggles and work of my life; and in this way was reflected that kindly feeling which was accorded to me, as the friend of the Master [Richard Wagner], in England." In an eloquent peroration, Professor Klindworth pays a high tribute to English music and musicianship in the following terms:—

England has entered the anxious battle of the nations for supremacy in the realm of music. Able, honourable men struggle in earnest endeavour, and with the hope of being placed on the roll of fame by the gratitude of future generations. There already exists a distinguished list of esteemed names—composers, singers, conductors, and virtuosi—whose performances are in no way inferior to those amongst our best in Germany.

TWENTY-THREE years have passed since "A Dictionary of Musical Terms," edited by J. Stainer and W. A. Barrett," first made its appearance. It was then the most complete work of its kind, and it has only been surpassed by the much larger work with which the honoured name of Sir George Grove will be inseparably associated. But "Grove" is far too expensive for the majority of folk who need a handy, reliable, and interestingly-written book of reference on musical terms. Therefore, "Stainer and Barrett" still supplies, and worthily supplies, a want. There was a time, however, when even "Stainer and Barrett" was only obtainable at a cost practically prohibitive to many who were not overburdened with pennies. The original price of the book was sixteen shillings, but a few years ago the publishers very wisely reduced it to less than half that amount—viz., seven shillings and sixpence, at which it still remains.

"UP-TO-DATE" is the cry of the day. It affects dictionaries, even those that can point to a useful career of nearly a quarter of a century. In regard to the "Dictionary of Musical Terms," one of the Editors, the late Dr. W. A. Barrett, has died since the work was first issued. But Sir John Stainer happily survives in the full plenitude of his powers, and what more congenial task could fall to his lot than to revise the work, bring its information up to date, and see a new edition of the book through the press? All this he has done with that thoroughness and erudition so characteristic of his proved ability in musical-literary operations. It may be sufficient for the present, pending a more detailed notice of the book just issued, to quote Sir John's preface to this new edition:—

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—e.g., copyright and licensing, madrigal, mass, opera, pianoforte, pitch, and others of less dimensions; also, many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

It is, perhaps, hardly necessary to say that such a book, well printed and handsomely bound, would be an admirable present to give to anyone interested in music. Moreover, it is a work that ought to find its way into the library of every school where music forms a part of the curriculum. There is nothing like stimulating a pupil's curiosity to find out things for herself or himself. "Go and look it up in 'Stainer and Barrett,'" would be excellent advice by way of amplifying any information supplied by the teacher in the short lesson-hour. The habit of "picking-up" should be urged upon pupils at every possible opportunity.

PROFESSOR STANFORD contributed a short but very readable article to the December issue of the *Cornhill Magazine* on his fellow-countryman, the late Joseph Robinson, a well known Dublin musician, who died in August last. In regard to "Joe" Robinson as a conductor and the history of the orchestral version of Mendelssohn's "Hear my Prayer," Professor Stanford says:—

One of his oldest friends has told me that the secret of his success was twofold: he never listened to the insidious opinion proffered at a bad rehearsal that the music "will be all right in the evening," and a work never went so well but that he tried to make it go better. His performances of "St. Paul" and "Elijah" were quite admirable, and he was in direct possession of the traditions of their execution, for he made special journeys to hear them under the composer's direction in England. In the course of these expeditions he made the personal acquaintance of Mendelssohn, who at once recognised his gifts, and had a warm personal regard for himself. On the occasion of the first performance of the "Elijah," my father accompanied Robinson to Birmingham, where they had the pleasantest intercourse with the great composer. They have both frequently described to me his very boyish fun and his delight in a good joke; how he extemporised a double fugue on the subject of "The horse and his rider" on the organ in the Town Hall to a few friends; how, after the final rehearsal of "Elijah," he slid down the banisters of the long staircase with his feet in the air, and wound up the day by a supper with them at the Woolpack Inn, where my father rather shocked the serious Sterndale Bennett by performing Punch and Judy over the door with his fingers clothed in napkins, and introduced a ghost to the music of the "Commendatore." On this occasion Mendelssohn promised Robinson to orchestrate "Hear my Prayer" for the Antient Concerts. Shortly after his death, in the following year, Robinson received the score from the executors; it was written exactly for the band which Robinson had enumerated to him, and he had taken his hint to "be sure to use the kettledrums in the second movement"; with what effect anyone who glances at the score will appreciate.

ROBINSON was conductor of the University Choral Society (Dublin)—"the oldest body of the kind in the Three Kingdoms," we are told—and the following is one of the curious experiences he had with the amateurs of that Institution:—

On one occasion an amateur *Polyphemus* essayed with fair success "O ruddier than the cherry," but had not carefully read his words, for he persistently sang "kindlings blithe and merry," a proceeding which provoked great merriment in the room, and led to a species of duet between the conductor and the singer at the concert thus:—

Singer.—With kindlings blithe and merry.

Robinson.— (kindlings)

Singer.—With kindlings blithe and merry.

Robinson.— (kindlings)

The interpolation being very clear and *allegro*.

THE Cambridge Professor concludes his interesting "appreciation" of Joseph Robinson, his old friend and master, thus:—

He was generous to a fault, and died comparatively poor, mainly owing to his open-handedness to friends in worse circumstances than himself. When he was too old and ill to appreciate it the Government gave him a small Civil List pension, by which he only profited for a few weeks. But his memory will long be green in the hearts of his friends, old and young, and Ireland and her musical children will always remember him with gratitude, affection, and respect.

DR. J. VARLEY ROBERTS, the distinguished organist of Magdalen College, Oxford, has written a "Treatise on a practical method of training choristers" (Henry Frowde). As the author deservedly holds a high reputation as a skilful choir-trainer, his views on the subject of which he treats will be received with respect and not a little benefit to those who adopt his methods. The practical nature of the book may be estimated by an extract from the preface, in which Dr. Roberts says: "I have tried to put myself—(1) in the place of village church choirmasters, and (2) to lead up to the position of those who have 'better material' and larger scope for development." The book should be read.

MR. GEORGE RISELEY has resigned his appointment of organist of Bristol Cathedral, the Dean and Chapter having, at his request, granted him a pension. Born and bred at Bristol, he has been connected with its Cathedral for forty-six years—first as chorister, afterwards as deputy-organist, and, since 1876, as organist and master of the choristers. Mr. Riseley has accepted two important appointments in London—the conductorship of the Queen's Hall Choral Society and of the Alexandra Palace—the duties of which his long experience and high qualifications eminently fit him to discharge with distinction. He will, however, still retain his public appointments (other than the Cathedral) and his teaching connection at Bristol; but during the greater part of each week he will reside in London in order to fulfil his official conducting and private teaching engagements in the metropolis. Vigorous, alert, and with a remarkable zeal for hard work, Mr. Riseley will find in this "smoky nest" splendid opportunities for his well-tryed abilities. May all success attend him.

SIR ALEXANDER MACKENZIE is announced to give three lectures, with musical illustrations, at the Royal Institution, on the afternoons of Saturdays, the 21st and 28th inst. and February 4, at 3 p.m. The subjects of the three lectures are respectively Liszt, Tschäikowsky, and Brahms.

AN interesting development of the Nonconformist Choir Union, founded ten years ago, is that of the orchestra associated with that flourishing Society. Time was, and it is well within living memory, when players upon divers instruments were wont to lead the service of song in many Nonconformist churches, especially in rural districts. The organ or harmonium has, however, displaced these good men and true, though the latter attribute could not always be applied to their intonation. The *personnel* of the orchestra of the Nonconformist Choir Union is, it is hardly necessary to say, very different from that of the chapel bands of the past. The players number upwards of eighty performers, including sixty-five strings and complete wind. They meet for rehearsal once a month, on a Saturday afternoon, at Essex Hall, Essex Street, Strand. A chance visitor at one of these most recent meetings would have heard such pieces as a Haydn Symphony, Macfarren's Overture to "Chevy Chase," and German's Bourrée from the incidental music to "Much Ado about Nothing" being vigorously rehearsed. The enthusiasm of the players and their indefatigable conductor clearly proved that their operations could not be placed in the category of making much ado about nothing. Mr. T. K. Croger is the conductor of the orchestra, to whom, and to his trusty followers—ladies as well as gentlemen—we wish all possible success.

THE fourteenth annual conference of The Incorporated Society of Musicians will be held on the 3rd, 4th, 5th, and 6th inst. The place of meeting this year is Plymouth. The chairmen at the various assemblies are to be: Mr. W. H. Cummings, Principal of the Guildhall School of Music; Dr. J. C. Culwick, Dublin; Dr. A. King, Brighton; and Mr. John Thomas, Harpist to the Queen. Mr. Cummings is announced to deliver an address on "Our responsibilities as Professors of Music: The Past, the Present, the Future." Dr. F. G. Shinn will discourse on "The training of the ear," Mr. Frederic James on "The influence of prejudice upon the present state of Musical Art," and the Rev. Baring Gould on "The Folk-Music of the West of England," an interesting subject apart from its local associations, upon which the lecturer is so eminent an authority. One afternoon will be devoted to a debate, to be opened by Mr. S. S. Stratton, of Birmingham, on "That the time has arrived when the recognition and support accorded by the Municipalities of this country to Literature and Painting should be extended to the Art of Music." In addition to the usual social functions, excursions, &c., and the inevitable banquet, there will be a concert given by the combined choral societies in the Three Towns, with the aid of a full orchestra, no less than six local musicians being announced to conduct, though probably not all at the same time. As a possible antidote to any excess of jollification on the part of the less seriously disposed amongst the assembled members, if not to entice the sons and daughters of Orpheus from the arms of Morpheus, Professor Prout will give four recitals of Bach's "48"—presumably in doses of a dozen at a time—on the four successive mornings of the Conference, at the hour of 9.30 a.m.! Hoe! Hoe! to use an ejaculation having a decidedly Plymouth sound.

A *resumé* of works performed at 200 Symphony concerts between October 14, 1895, and December 12, 1898, by the Bournemouth Municipal Orchestra, has been issued. From this interesting document it appears that there have been performed within the above-mentioned period: 98 different overtures, 74 symphonies, 37 orchestral suites, 31 suites de ballet, 52 concertos, and 85 various pieces. Eight works have been composed specially for these concerts by Mr. T. Arthur Burton, one by Mr. W. H. Speer, and one by Mr. J. Horspool, and performed for the first time. Mr. August Manns has conducted on two occasions, and Mr. Edward German discharged a similar duty when his own compositions formed a complete first part of one of the concerts. A spirit of commendable eclecticism has prevailed in the choice of works performed, young composers like Mr. S. Coleridge-Taylor (whose "Four Characteristic Waltzes" were given on the 5th ult.) having every encouragement. Hearty congratulations to Bournemouth upon its municipal orchestra, and in no less measure to Mr. Dan Godfrey, jun., who, in his official capacity of Musical Director to the Corporation, is the excellent conductor of the orchestra at that popular seaside resort.

DR. WALFORD DAVIES informs us of a proposed new departure in connection with the musically-famous Temple Church, of which he is the organist. It is intended to give, on one Sunday afternoon in each month, a special musical service of an oratorio nature, when portions of an oratorio or a complete short cantata will be performed. Evensong will be shortened on these particular Sundays: and, although we have no direct information on the point, it may be assumed that the choir will be considerably augmented

on these special occasions. Dr. Walford Davies hopes to include in the series the Passions Music and some of the lesser known sacred works of Bach and others, for the proper rendering of which, he thinks, the Temple Church is eminently suited. The first of the services is announced to take place on the 8th inst. at 3 p.m., when Parts I. and II. of Bach's Christmas Oratorio will be sung.

GOOD news for work-a-day Londoners! The London County Council, at its meeting on the 13th ult., agreed to spend £9,000 for providing music in the parks and open spaces of the metropolis during the season of 1899. Their Parks Committee originally proposed an expenditure of £7,800; but the Council referred back the report, with the above result. High rates, or low rates, this, at any rate, is first-rate.

IN reference to a paragraph that appeared in our September issue (p. 598), Mr. H. F. Frost informs us that he did not resign his appointment of musical critic of the *Athenæum* on account of ill-health, but because he found it impossible to do justice to two such important newspapers as the *Standard* and the *Athenæum*. We gladly make this correction and apologize for any inconvenience the mis-statement may have caused.

MR. JEAN DE RESZKE has been appointed manager of a new opera house to be built in Paris and to be opened during the Exposition year.

Maxim for a young pupil:—"Take care of the leading-note: or it may become a misleading-note."

A ROYAL CHORAL SOCIETY'S REHEARSAL.

THE chorus rehearsals of the Royal Choral Society take place on Monday evenings throughout the season. On these occasions the gigantic Royal Albert Hall presents a very different appearance, especially internally, from that of a concert night. The building is so vast that even the presence of the 800 or more singers, and of their friends who occupy seats in the arena, fails to change the atmosphere of desolation and weirdness caused by the shadowed auditorium and the echoes that come and go.

Before proceeding to describe one of these rehearsals, it may be interesting to give some particulars of the huge choir that assembles week by week under Sir Frederick Bridge's conductorship. Its present strength is 826 voices, and when the superintendents are added the force totals 842, distributed thus:—

| | |
|-------------------------|-----|
| Sopranos | 242 |
| Altos | 174 |
| Tenors | 174 |
| Basses | 236 |
| Total | 826 |
| Superintendents | 16 |
| Grand total | 842 |

At both rehearsals and concerts this vocal force is divided into two complete choirs of equal strength, called "Right Choir" and "Left Choir," so named from their positions right and left of the conductor, and separated by the orchestra and organ. The advantage of this arrangement is obvious when double choruses, such as those in "Israel in Egypt," are sung; moreover, the general effect is better in the ordinary choruses than if the parts were arranged in the usual way. On rehearsal nights the space occupied by the orchestra is vacant. The rules of the Society are very simple. The possession of "a good and powerful voice, a general knowledge

of music and the power of reading vocal music at first sight" are primary essentials to membership. No subscription is required, and the Society provides the necessary music. The ladies "must appear at the concerts in white dresses and wear the coloured sashes of their respective choirs (right choir, red; left choir, blue)"; the gentlemen, of course, have to be clad in the garb known as "swallow tails." A complimentary concert ticket for a friend is given at the last rehearsal preceding a concert, but only on condition that the member of the choir so favoured takes part in the concert. The secretary of the choir is Mr. John Hedley, an old Sacred Harmonic choirman, to whom we are indebted for much of the foregoing information. Mr. Hedley is not only a model disciplinarian and an excellent man of business, but his personality is the very essence of unflinching courtesy and dignified urbanity.

At the hour of rehearsal, every member of the choir being already seated, Sir Frederick Bridge takes his place at the conductor's desk. The accompaniment used at the rehearsals is that of the organ, most efficiently played by Mr. H. L. Balfour, organist to the Society. Having an instrument of such immense resource as that provided by Mr. Willis for the building, an organist might be strongly tempted to assert himself too prominently, but Mr. Balfour commendably exercises artistic restraint in his admirable accompaniments. The choir, who sing from chorus parts, remain seated during the whole of the practice.

The rehearsal begins with Mendelssohn's "Elijah," a work familiar enough to the choir, but which goes through the needful process of "touching-up" preparatory to its performance on the following Thursday. Sir Frederick starts with the first chorus of Part II., "Be not afraid." He insists upon hearing the first note (quaver) of the fugal subject—"Though thousands languish," &c., and a distinct emphatic enunciation of the word "languish." The conductor's humorous remarks throughout the rehearsal are very amusing. In regard to the coughing, he says: "Now, have your cough out," and, after the necessary pause for that operation, he adds: "that's all right; there's no reason for coughing, it's a beautiful night." He warns his singers not to get slovenly in the fugue and says: "One eye on your book and one eye on me: if everybody would only do their very best—in fact, do as I do" (laughter). In the scene with the Queen, he asked for the word "perish" to be sung with *ferocious* effect, "as if you meant to kill him, not somebody else." When the chorus "Woe unto him" was taken, Sir Frederick observed that he would tell them a secret for all the world to know. "It's no use to mince matters," he said; "at the last performance, entirely owing to my fault, I did not give you a fair start, and consequently some enthusiastic basses bawled out 'woe!'" Much care was devoted to "He, watching over Israel." A slight *crescendo* was suggested for the repeated notes of the opening phrase, and in regard to the *diminuendo* after the last *forte* (near the end) the conductor said: "That *diminuendo* was not thrown in by the printer's devil for his own amusement; we must not reduce the tone too soon, it must be done gradually." "A large body of voices singing *pianissimo* is worth all the *fortissimos* in the world," was the sagacious observation on "He that shall endure to the end." A "tremendous *crescendo*" was required in "Behold, God the Lord," and a special point was made of the word "But." Just before the major portion a fine effect was attained at the skip of the octave D sharp (in unison) by the *fortissimo* being held with full tone to the very end of the sustained note. "Tenors, you sang a good G then (bar 12 of "Holy, holy"). I wish they were

always like that; your sweet voices don't reach me when the solo soprano is standing beside me," a little sally which created much merriment.

"Wobbly," was the conductor's criticism on "Go, return upon thy way." "I know that there is great enmity between the two choirs; it's lucky the organ is between you. I know which is the best side; mind those dotted notes." No. 38 ("Then did Elijah"). "Don't push this on too quick. I want to hear the letter 'r' in torches; it has a wonderful effect. Don't sing it 'tawchez'—you can manage to screw an 'r' out." The passage "And when the Lord would take him away to heaven" was considered by Sir Frederick to be one of the grandest points in the work. The fine effect of the following chord of A on the word "Lo" was also commented upon. In the passage "with fiery, fiery horses," the singers were urged to imagine the trappings of the horses—and the three notes to the three syllables of the word *fi-e-ry* were insisted upon. "I daresay," said Sir Frederick, "that you'd like to go home and sit by your own *firesides*; but you won't go yet!" He succeeded in getting a very dramatic rendering of the concluding bars of this chorus—one of the few instances of unison in the work.

Sir Frederick Bridge then turned to a few weak places in the first part. The most interesting feature was his reading of the first Baal chorus, which he took more slowly than some conductors. He said: "Mendelssohn was afraid that it would be taken too quickly, therefore he marked it *grave e maestoso*. It is not a rollicking chorus of drunken revellers, but that of a body of worshippers prostrating themselves before their idol." There can be no question that the chorus gains greatly in impressiveness when interpreted from this standpoint. The effect of the too often neglected *sfs* followed by \gg , that Mendelssohn has plentifully supplied in this chorus, was very properly commented upon as an essential feature of the chorus.

Space does not permit of our referring to the latter part of the rehearsal, at which the choruses of Beethoven's Choral Symphony were run through. It is no wonder that country conductors frequently attend these rehearsals to pick up various hints and suggestions that may be useful to them. One thing that strikes the listener is the tact displayed by Sir Frederick Bridge in managing his vast choir and keeping them in the best possible humour during the rehearsal. It might reasonably be assumed that the conductor would feel very tired after the physical exertion of controlling so large a number of voices spread over so wide an area; but at the conclusion of the rehearsal he informs us that not only does he feel wonderfully fresh, but that he always sleeps better on a Monday than on any other night in the week. "It does me good," says the genial Knight as he bids us a cheery "good night."

CHURCH MUSIC.

THE Advent performance at St. Paul's Cathedral of Spohr's "Last Judgment" was not shorn of any of its well-known features. Sir George Martin again amply demonstrated his ability as conductor and Mr. Charles Macpherson presided at the organ. The Cathedral choir evinced thorough knowledge of its duties. Under such circumstances the moving solos and imposing choruses exercised their accustomed effect upon a vast congregation.

Special Orchestral Services are being given in Brixton Church, the band consisting of professional players. Upon a recent occasion, under the conductorship of Mr. D. Redman, orchestral music

by Schubert and Mendelssohn was included in the service.

Two musical recitals, to quote the somewhat new title, were lately given in Oldham Parish Church, under the direction of Mr. Sydney Franz Somers, who also acted as organist.

The increasing desire to fitly observe All Saints' Day now on November 1, but anciently perhaps still more appropriately held on May 1, is one of the many signs of the earnest Church life of our time. The Sydney (N.S.W.) papers give an account of the important choral service held on November 1 at All Saints' Church, Petersham, Sydney—an annual celebration. The Evening Canticles were S. Wesley's in G. The anthems were "Trust ye in the Lord for ever" (E. H. Turpin) and a new work specially composed for the occasion by Mr. F. W. Harmer, "Who are these like stars appearing."

From Barbadoes comes an account of a special musical service in St. Michael's Cathedral, including vocal solos, anthems, and organ pieces. It is satisfactory to note the increase in the number of these interesting and impressive occasions in our far off colonies.

The service lists of the Church of the Incarnation, New York, are interesting not only as affording evidence of admirably planned choral services, but as also showing us something of the progress of sacred music as employed in a typical church by "our kith and kin across the sea." The selection of music for Advent and Christmastide is in excellent taste. There is a large mixture of music by English and American composers, both vocal and instrumental, an indication among many evidences of the possibility of an Anglo-Saxon School.

At St. Asaph's Cathedral Bach's "Christmas" Oratorio (Parts I. and II.) was sung on Wednesday evening, the 21st ult., by a choir of eighty voices, accompanied by the organ and a string orchestra. Dr. A. W. Wilson, organist of the Cathedral, conducted, and Mr. R. H. Whale presided at the organ.

ORGAN MUSIC.

THE Organists' Association of the city of Wakefield and District has been in existence some six years or more, and is one of the leading tokens of this healthy movement in the direction of that form of self-respect known politically as "decentralisation." The Wakefield organists have a scheme wise and moderate in its scope, the objects of the Association being the promotion of friendly intercourse and the interchange of information and opinion on musical matters; four ordinary meetings are held annually. Such an Association crosses the path of no central body of any kind; it is, on the contrary, not only of local value and usefulness, but is in many ways calculated to advance every department of musical culture, both provincial and metropolitan.

An organ recital was given at St. John's Episcopal Church, Perth, by Mr. F. Midgley, on the 14th ult. The scheme included Mendelssohn's Fourth Sonata, which, when the six organ sonatas were first published, was accepted by many as the most effective, taking all its movements into consideration, a verdict considerably changed when Mr. Best, at the Exhibition of 1851, stirred the organ-playing world by the more noble Sonata forming No. 1 of the memorable collection.

Mr. E. H. Lemare's programme at the recital at St. Margaret's, Westminster, on the 3rd ult., included, among other good things, a Concert-overture in C minor by Mr. Alfred Hollins, shortly to appear in

the "Recital Series," and a Cantilène in F minor, also in manuscript, by another distinguished blind organist, Mr. Wolstenholme.

At Sherborne School, one of the public schools where music seems to be cultivated with exceptional earnestness, Mr. B. G. Thome lately gave recitals, the programmes of which included Mr. E. H. Thorne's Overture for the organ; a Postlude, by Gordon Saunders; "Three Impressions" for the organ, by Roeckel: Canto Funèbre, Canto amoroso, and Canto drammatico; Guilmant's Sonata, No. 4; and Fantasia in A minor (Lemmings), a not very frequently heard specimen of the late Belgian master. Mr. R. E. Parker's programme at Wilmslow included Offertoire in D flat (Salomé) and "In Paradisum" (Dubois), both popular specimens of the modern French organ school.

Dr. G. H. Smith's programme, played at Sculcoates Church, Hull, on the 3rd ult., included Rheinberger's fine Sonata in A minor, and at another performance, on the 17th ult., the same player's list of pieces contained Cantilène (Maily) and Guilmant's "Fantasia on two Christmas Carols." At St. Bede's Church, Liverpool, Mr. Ernest H. Smith carried out an excellent idea—a "Henry Smart" recital programme. The scheme included the well-known Andante in A and the stately Postlude in D.

A re-opening recital was recently given at Leeds Town Hall by the new organist, Mr. H. A. Fricker, who played an excellent programme of music (old and new), chiefly written for the instrument. Mr. Fricker abundantly proved his skill as a performer before a large and interested audience. The whole of the interior of the organ has practically been rebuilt by Messrs. Abbott and Smith, the local builders, nearly all the flue stops being provided with new pipes, whilst the pedal organ is fitted with new soundboards, and such soundboards as are again utilised have been re-made and re-palletted. The echo organ, which was originally placed in the swell box, has been removed and made to form a new manual. The instrument, as it now stands, is one of five complete manuals.

London is indeed the city of fine organs, and additions to the number of effective church organs are constantly being made. The new instrument, built by Messrs. Norman and Beard, for St. Saviour's Church, Walton Place, Brompton, is approaching completion. The scheme includes some forty-seven registers, of which thirty-seven are sounding stops, together with an ample provision of composition pedals. A satisfactory feature is a proportionate pedal organ, including a register of thirty-two feet tone.

At the Parish Church, Ealing, Mr. Owen H. Mead recently gave a recital, leading features of his scheme being Bach's fine Fugue in D major and Böhlmann's "Suite Gothique," a work now worthily commanding the attention of many skilled organ-players.

Messrs. Norman and Beard are to build a new and large organ in connection with the further restoration of the fine old Parish Church of Chelmsford, an instrument which will be heard under the skilful hands of the esteemed organist, Mr. F. R. Frye.

ROYAL CHORAL SOCIETY.

BEETHOVEN'S "Choral" Symphony and Mendelssohn's "Hymn of Praise" formed an attractive combination at the Albert Hall on the 8th ult. Under the safe guidance of Sir Frederick Bridge, both band and chorus were on this occasion quite equal to the requirements of the two works. The expectations of a satisfactory rendering of the exacting vocal passages in Beethoven's masterpiece were abundantly

realised, all the more notable points being taken up with a firmness and decision bespeaking assurance of a triumphant result, and there was no indication of flagging energy towards the conclusion. The purely instrumental movements were carefully played, but the effect suffered from the unsuitability of the building for expressive compositions of this nature. The solo vocal quartet consisted of Miss Alice Esty, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Daniel Price—each highly efficient. By all concerned the ever-welcome "Lobgesang" was given with splendid impulse alternating with devotional feeling. Thus, once again, the popularity of the work was fully maintained.

MR. ROBERT NEWMAN'S SYMPHONY AND WAGNER CONCERTS.

IN another column we refer to the programme of the Symphony concert of November 26, when the orchestra was in superb form and Mr. Wood surpassed himself in the Wagner selection, especially the "Parsifal" Prelude, the "Charfreitagszauber," and the "Meistersinger" Overture, which we heard for the third time that week, and which seemed as fresh and as great as ever. In Saint-Saëns's "Le Rôuet d'Omphale" the orchestra displayed a delicacy and refinement and, when required, a sonority which even M. Lamoureux could not have surpassed. Miss Blauvelt was heard in Ambroise Thomas's "Connais-tu le pays" and in a rollicking air from Verdi's "Sicilian Vespers," which her exquisite art made quite enjoyable.

At the last Symphony concert, on the 10th ult., we heard a Requiem Mass by M. Edmond Depret, a Belgian composer, born in 1827, whose fame in his native country seems to rest chiefly on this work and on his exploits with "bristly monsters with cruel tusks." He is a mighty Nimrod, evidently, but only an uninspired, loquacious music-maker. His Mass is quite a respectable exercise, but few duller works can ever have been presented to an apathetic audience. Misses Ella Russell and Ada Crossley, Messrs. Ben Davies, Charles Tree, and Daniel Price struggled bravely with the solos and sang really well; while the chorus and orchestra were quite adequate.

Tschaikowsky's "Francesca da Rimini" came as almost a welcome contrast to the Mass. We do not love this piece, as we have said on previous occasions and now repeat more emphatically. It is a work of genius, but of genius that is akin to madness. "Semel insanivimus omnes." We are all mad at some time, and Tschaikowsky was mad, as men of genius sometimes are, when he wrote this. The opening wail for the brass over the low A flat of the basses and bassoons is a real stroke of genius, and the middle portion (love-music) is almost, but not quite, Tschaikowsky at his best. But all the *fff* hurly-burly of the "infernal hurricane" is not only downright ugly, but positively comic in its vain attempts to be impressive by depicting what is utterly outside the province of music.

It was a wonderful performance, but this kind of music only startles and interests on a first hearing. The second time it bores, and the third time it amuses or becomes a nuisance. Great music forsooth! Grieg's "Peer Gynt" Suite and the March and Chorus from "Tannhäuser" completed the programme.

At the final Wagner concert, on November 28, Mr. Louis Frölich, a highly promising young bass and an earnest young artist, sang "Wotan's Abschied" ("Walküre"). Except that his fine voice is as yet hardly powerful enough to battle against the strenuous surging of Mr. Wood's magnificent orchestra, nor his style sufficiently broad and elevated to suggest the largeness of utterance of a god in distress, his performance merits ungrudging praise. The "Rienzi" and "Flying Dutchman" Overtures, the lovely "Siegfried" Idyll (most efficacious of musical disinfectants!), the brilliant "Epithalamium" (most exhilarating and exulting of wedding pieces), and the everlasting "Ride of the Valkyries" formed the Wagner selection and were superbly played. The C minor Symphony received a sonorous, rugged interpretation, in which pathos, humour, and triumphal transport were happily blended.

CRYSTAL PALACE CONCERTS.

THE special Saturday afternoon concert, of which the bright particular star was M. Paderewski, took place on the 10th ult. The Polish artist played with masterly brilliancy the solo part of Beethoven's E flat Concerto and gave his usual individual readings of pianoforte pieces by Schubert, Chopin, and Liszt. A very fine reading was given under Mr. Manns's direction of Schumann's Symphony in D minor, and the programme also contained the first performance of three orchestral pieces entitled "Polish Sketches," by Miss Maud Matras. It may be remembered that a Ballade for violin and orchestra by this lady was performed last year at a Queen's Hall Promenade concert and excited favourable comment. The "Polish Sketches" were written last year and are dedicated to M. Paderewski, whose high opinion of them doubtless conduced to their acceptance by Mr. Manns. They are laid out for full orchestra and show considerable melodic inventiveness, combined with appreciative knowledge of orchestral effect. The pieces were most favourably received, and Miss Matras, who was born in 1876 of a French father and English mother, was induced to acknowledge the prolonged applause. The vocalist was Miss Florence Monteith, who is to be commended for introducing a beautiful song entitled "Air des adieux," from Tschaikowsky's "Jeanne d'Arc."

SATURDAY POPULAR CONCERTS.

THE chief event of Mr. Arthur Chappell's familiar concerts during the past month was the second performance in London of Herr Ernst von Dohnányi's MS. Pianoforte Quintet, which was played by the composer, Lady Hallé, and Messrs. Haydn Inwards, Gibson, and Paul Ludwig, on the 17th ult. This fine work was described in last month's issue of THE MUSICAL TIMES (p. 805), on its first performance in England, on November 16 last, at the Hampstead Conservatoire, and it is therefore unnecessary to say more now, save that a second hearing confirms the favourable opinion already expressed. Few works of this class have had a more cordial reception, the same appreciation being extended to its gifted composer. In addition to being associated with Lady Hallé in a very fine interpretation of Beethoven's Sonata in G (Op. 96), Herr Dohnányi subsequently played several pianoforte solos, including an exquisitely finished rendering of Rubinstein's Barcarolle in G minor and a brilliant MS. Capriccio from his own pen.

Herr Dohnányi was the solo pianist at the concert on November 26 last, when he aroused much enthusiasm by his interpretation of Beethoven's Sonata in E flat (Op. 31, No. 3), and assisted with Lady Hallé and Mr. Paul Ludwig in an effective interpretation of Brahms's masterly Pianoforte Trio in C (Op. 87). M. Pachmann was the pianist on the 3rd ult., and Miss Fanny Davies on the following Saturday.

The vocalists have been respectively Frau von Dulog, Miss Beatrice Spencer, Madame Blanche Marchesi, and Herr Arlberg, the last-named a new-comer.

An "extra" Monday Popular concert was given on the 12th ult., when M. Paderewski gave a remarkably brilliant reading of Schumann's Sonata in F sharp minor (Op. 11). He also played with noticeable control, with Lady Hallé and Mr. Paul Ludwig, in Beethoven's Trio in B flat (Op. 97).

MR. FREDERICK DAWSON'S CONCERT.

MR. Dawson had set himself a gigantic task for his second concert, on November 29. To play either of Brahms's two pianoforte concertos is generally considered more than sufficient unto the day or evening; but to perform both demands an amount of physical and intellectual strength and endurance exceedingly rare amongst pianists of any school. Neither concerto is a *virtuoso* piece meant in the first instance to display the soloist's technique to the utmost advantage. They are virtually symphonies with pianoforte obbligato. The pianist has to bear that fact in mind, and adjust his performance to these, from a pianist's point of view, more or less unwelcome circumstances.

There could not well be two concertos more calculated to display the pianist's musical, as distinguished from his technical development. But Mr. Dawson came out of the ordeal with great credit, since he impressed his audience quite as much by the stern and gloomy grandeur of the first concerto, and the somewhat cold and distant beauty of the companion work, as by his strength and brilliancy of technique.

Though not quite so happy in Brahms's works as in the Liszt concerto played at his previous concert, he showed once more that he has acquired the three things which, according to Von Bülow, are necessary for a pianist to learn—viz., technique, technique, and again technique. His performances were brilliant and powerful; occasionally he displayed almost too much muscular strength; but he is too good a pianist to spoil himself by an over-indulgence in mere fisticuffs. His success was as great as at his first concert.

Professor Karl Klindworth conducted with all the vigilance and enthusiasm we admired before, though, with but one rehearsal, he could not be expected to produce the finish obtained at the first concert, when better known and easier works constituted the programme. His readings of Wagner's "Huldigungsmarsch" and "Tannhäuser" Overture, however, were marked by rare breadth and dignity.

ROYAL ARTILLERY BAND CONCERT.

It would be difficult to frame a programme appealing to a wider circle of cultivated concert patrons than that submitted by Cavalière L. Zaverthal at Queen's Hall on the 9th ult. Commencing with the March from "Tannhäuser" (played with infectious spirit) and ending with the "Angelus" and "Fête Bohème" from Massenet's "Scènes Pittoresques," it had for central features Beethoven's Second Symphony, the Bourrée and Gigue from German's music written for the revival of "Much Ado about Nothing" at the St. James's Theatre, some of Bizet's "L'Arlésienne" pieces, and the ancient dance, "La Cinquantaine," of Gabriel-Marie. Such a scheme, carried through with the ability characteristic of the Royal Artillery band and of its zealous conductor, could not but command hearty approval. Though no impediments to smooth progress awaited the executants in the symphony, it is only just to refer to the delicacy and grace with which the lighter phases of the composition were interpreted. But the hold of Cavalière Zaverthal over his forces was even more effectively manifested in Bizet's strains, pulsating with Southern ardour. All the glowing effects in the score were admirably brought out, and each section of the work received ample justice.

THE FRANSSELLA ORCHESTRA.

THE newly-formed Fransella Orchestra gave its first performance on November 25, at St. James's Hall. This body of performers has been organised by Mr. Albert Fransella, the well-known flautist, and consists of twenty-six players, selected from the Philharmonic, Richter, Queen's Hall, and Crystal Palace orchestras. Although the instruments forming the orchestra are insufficient for the due rendering of much modern music, there is a large number of pieces, especially of light character, for which it is quite adequate, and when necessary extra players could easily be engaged. The chief aims of Mr. Fransella are to supply amateur choral societies with a competent orchestra for their public performances, and to supplant the foreign bands in variegated costumes at garden parties and "at-homes." Judging by the excellent performances at the opening concert, Mr. Fransella should have little difficulty in achieving his objects.

MR. NEWLANDSMITH'S SCANDINAVIAN ORCHESTRA.

It may be well to state at once that Mr. Newlandsmith's recently formed "Scandinavian String Orchestra," of some thirty players, is, judging from a perusal of the list of members, as English in character as the termination of its founder and conductor's name. At its first performance,

on the 7th ult., at St. James's Hall, works by English composers seem to have been carefully avoided, which was a pity, for such a procedure was likely to retard the flow of sympathy towards the new venture, but neither was there any orchestral work by a Scandinavian composer.

The orchestral works were rendered with enjoyable precision, crispness, and delicacy; especially Fuchs's Serenade Suite, which was delightfully interpreted. Two first performances in England were claimed: an Intermezzo for strings, organ, and harp, by M. Louis H. Hillier, by whom it was conducted, and a Ballade for strings, by M. de Greef. The Ballade is based upon a Flemish folk-song and is written in variation form. It is decidedly clever, and contains many effective passages.

HIGHBURY PHILHARMONIC SOCIETY.

MR. EDWARD ELGAR's cantata "Caractacus" was introduced to London by Mr. Betjemann at the Highbury Athenæum, on November 29, when the eminently favourable verdict delivered at the Leeds Festival was fully endorsed. This was not a surprising result for a work so well calculated to bear the closest examination. The solos are thoroughly appropriate to the characters, the orchestration is picturesque, and the choral writing displays a wealth of resource creating the expectation of even greater things from Mr. Elgar in this branch of his art than he has yet accomplished. The performance under Mr. Betjemann, who had evidently bestowed considerable care upon the preparation of the work, was decidedly meritorious. The chorus sang with point and determination, making fewer mistakes than might have been anticipated on first grappling with such complicated music. As regards the soloists, Madame Medora Henson as *Eigen*, Mr. Edward Lloyd as *Orbin*, and Mr. Andrew Black as *Caractacus* repeated the successes they originally gained; and Mr. Charles Copland justified his selection for the *Arch-Druid*.

BRITISH CHAMBER CONCERTS.

THE fifth season of this praiseworthy and patriotic enterprise was concluded on the 14th ult., at the Queen's (Small) Hall. At the preceding concert, on November 30, first performances were given of three new works: a Sonata in E for pianoforte and violin by Mr. Alfred Wall, a String Quartet in E minor by Mr. W. Y. Hurlstone, and a "Duo Appassionata" for two pianofortes (Op. 26) by Mr. Edwin Evans. The first two of these merit notice. Mr. Wall's sonata is unpretentious, but it is pleasing music and the writing is ingenious and flowing, and in the third movement expressive. The quartet is a clever work. It is in three movements, respectively headed *Allegro*, *Allegretto ma non troppo*, and *Allegro giusto*, the first and last of which are based upon suggestive themes which are developed in an interesting manner and with notable command of contrapuntal resource. The rendering of the Sonata, by Madame Frickenhaus and Mr. Jasper Sutcliffe, was better than that of the quartet by Messrs. Jasper Sutcliffe, Wallace Sutcliffe, Leonard Fowles, and A. Williams, the playing of this party being at times rough and out of tune. Mr. Owen Morgan was the vocalist.

The concert on the 14th ult. was opened by a meritorious interpretation, by Messrs. Ernest Fowles, Jasper Sutcliffe, Leonard Fowles, and Paul Ludwig, of Gerard F. Cobb's Pianoforte Quartet in E (Op. 34), and was made specially distinctive by the first performance of a Sonata in D minor (Op. 28) for pianoforte and violin, by Mr. Coleridge-Taylor. This work fully maintains the reputation which this gifted young composer has so early acquired. The music seems to have much to express, and the three movements, severally headed *Allegro ma non tanto*, "Lament" *Larghetto*, and *Allegro vivo con fuoco*, the last terminating with a mournful section entitled *Alla moresco*, tell a tale that appears to range over the whole scale of sentiment. The "Lament" is really beautiful and seems to "give sorrow words." The work was sympathetically interpreted by Mr. Ernest Fowles and Mr. Jasper Sutcliffe, and should be heard again at an early date. Miss Nelly Raeberg was an acceptable vocalist.

ELDERHORST CHAMBER CONCERTS.

THE first series of Mr. Elderhorst's commendable chamber concerts was terminated on the 7th ult. The principal works on the last three programmes were respectively Mendelssohn's Pianoforte Trio in C minor (Op. 66) and Tschalkowsky's Pianoforte Trio in A minor (Op. 50); Schumann's Quartet in A minor (Op. 41, No. 1) and Sir Alexander Mackenzie's Pianoforte Quartet in E flat; Schubert's String Quintet in C (Op. 163) and Dvorák's Pianoforte Quintet in A (Op. 81). The comprehensiveness of this selection merits recognition and warm praise, and if this principle is pursued it will undoubtedly conduce to the development of interest in the enterprise. The *ensemble* has always been good, sometimes excellent, and the pianists who have appeared were Mr. Otto Hegner, Herr Friedheim, and Herr Alfred Reisenauer. Solo pieces have added to the attractiveness of the performances. The vocal element also has been of considerable interest, Madame Marian McKenzie, Mr. Kennerly Rumford, and Mrs. Helen Trust having been engaged for the respective concerts and their songs having been well chosen, Mr. Rumford's magnificent interpretation of Brahms's "Four Serious Songs" being memorable.

CURTIUS CONCERT CLUB.

THE musical meetings on Wednesday evenings instituted by Mr. Schulz-Curtius at the Princes' Galleries (Royal Institute of Painters in Water Colours) have been well attended during the past month. The programmes have possessed musical interest and have been interpreted in a finished manner by artists, the majority of whom enjoy a well earned reputation.

The concert on November 30 last was provided by the Messrs. Walenn, whose programme included Edward Schütt's Pianoforte Trio in D minor, the keyed instrument being played by Mr. Herbert Parsons. Mrs. Helen Trust and Mr. Arthur Walenn were the vocalists.

The evening of the 7th ult. acquired distinction by the first performance of a sonata for violin and pianoforte in A (Op. 70), by Professor Villiers Stanford. The first movement opens with a graceful subject of flowing character, to which, in the course of development, is imparted considerable intensity of expression of an impassioned nature. The next number is the gem of the work. It is an *Adagio molto*, which might well be named a "Lament." The cry of the Irish "banshee" seems to be heard now and again, and the music makes one think of many things that "might have been." A vivacious *Prestissimo* which follows effectually sweeps away "pale melancholy," and the spirit of light-heartedness thus invoked stays and animates the final movement, an *Allegretto* of genial spirit, somewhat lacking in contrast to the preceding number, but containing many touches which reveal the hand of its creator. The work, sympathetically interpreted by Herr Johann Kruse and Madame Fischer-Sobell, was very warmly received.

The concert on the 14th ult. was given by Mr. G. A. Clinton, who, assisted by Miss Llewela Davies and Messrs. F. Griffith, W. M. Malsch, E. Davies, Julian Egerton, Borsdorf, T. Busby, T. Wotton, and E. F. James, secured excellent performances of Beethoven's Quintet in E flat (Op. 16) for pianoforte, oboe, clarinet, horn, and bassoon; Mozart's wind Octet in C minor, composed in Vienna in 1782; and a melodious Sextet in B flat (Op. 6), by Thuille, for pianoforte, flute, oboe, clarinet, horn, and bassoon. Some songs were sung in a refined and agreeable style by Miss Marguerite Haering.

AMATEUR ORCHESTRAL SOCIETIES.

THE Stock Exchange Orchestral and Choral Society gave the first Subscription concert of its sixteenth season on the 5th ult., at the Queen's Hall, and, under the able conductorship of Mr. Arthur W. Payne, gave a praiseworthy interpretation of Beethoven's Symphony in E flat (No. 3). Effective performances were also secured of the Prelude to the third act of Wagner's "Lohengrin" and Massenet's vivacious orchestral suite "Scènes Pittoresques." Mr. Bertie Withers played with great skill the solo part of

M. Saint-Saëns's Violoncello Concerto in A minor and Madame Marie Hooton sang. The singing of the male choir was excellent, and beautifully finished renderings were given, under the direction of Mr. Munro Davison, of "The Mariner's Return" (Hoesler), "Breathe soft, ye winds" (J. B. Calkin), "The Love Spell" (T. B. Evison), "Lady, see on every side" (Luca Marenzio), and "I loved a lass" (S. Reay).

The Royal Amateur Orchestral Society also chose Beethoven's "Eroica" Symphony for its *pièce de résistance* at the opening, on the 7th ult., of its twenty-seventh season, at the Queen's Hall. The reading secured by Mr. Ernest Ford and his forces was very effective and meritorious. The other orchestral works were Massenet's Overture to Racine's tragedy "Phèdre," the Passepied from Messager's opera "La Basoche," and the sparkling Overture to Auber's "Masaniello," all of which were rendered with admirable precision and commendable delicacy in the *piano* passages. The brilliant pianoforte playing of Miss Maud Agnes Winter and the singing of Miss Gertrude Drinkwater and Mr. Hirwen Jones also contributed to the success of the evening.

The Westminster Orchestral Society, under the baton of Mr. Stewart Macpherson, began its fourteenth season on the 14th ult., at the Westminster Town Hall, and is to be commended for reviving Raff's Fourth Symphony in G minor (Op. 167), which, although of unequal value, well merits occasional performance. Saving a tendency now and again of the strings to get out of tune, the work was excellently interpreted, and gave manifest pleasure to the large and attentive audience. Spirited renderings were also given of Mendelssohn's "Ruy Blas" Overture and the Overture to Nicolai's "Merry Wives of Windsor." Miss Maude Wilson, a pupil of the Royal Academy of Music, played the solo part of Beethoven's Third Pianoforte Concerto in C minor with noteworthy clearness of touch and purity of style, and Madame Kate Bensberg sang tastefully Liszt's beautiful setting of "Die Lorelei" and Schubert's "Sehnsucht" and "Haiden Röslein."

HERR VON DOHNÁNYI'S RECITALS.

AT his two recitals given in St. James's Hall, on November 28 and the 12th ult., very large and enthusiastic audiences testified to their admiration of Herr von Dohnányi's gifts, both as an interpretative and a creative artist. In the former capacity his brilliant technique, his rare command over all gradations of tone, his wonderful chord and part-playing, the smoothness of his scales (both single and double), his freedom and accuracy in passage-playing deserve, and have received, the highest encomiums. But with this young artist these excellent qualities of technique are but a means to an end, and his interpretative gifts are no less remarkable. It can serve no purpose to go through his programmes piece by piece, and we can only single out some of his most striking achievements. Amongst these we place his superb performance of Liszt's much maligned Sonata in B minor, which he played with a poetry and charm, an insight and grandeur that deserve the epithet "great." The work appeared clothed in quite a new beauty and it impressed us as never before. The enormous difficulties of Brahms's Variations and Fugue on a theme by Handel (Op. 24) were surmounted with perfect ease and with exceptional clearness, while in Beethoven's Sonata in E flat (Op. 31, No. 3) he passed the supreme test to which an artist can put himself, for he played the beautiful work with a restraint and an evident appreciation of the composer's meaning that were delightful.

As a composer of three most artistic and effective "Intermezzi" he made the liveliest impression. They are no mere pieces for the virtuoso-like display of an agile technique, but they reveal qualities of brain and heart in the composer that augur well for his future. In turns brilliant, dignified, pathetic, and charming (in the best sense of that much abused word), they show a feeling for abstract beauty and a sane, healthy tone quite rare in these hysterical days. His Variations and Fugue on a theme by "E. G.," which he played at his last recital, are quite masterly and beautiful. These are

strong epithets, but not a whit too strong. In our last issue we hailed the young composer as a coming man. After hearing further specimens of his creative talent we are even more strongly convinced that he will not disappoint us, if he will but have the strength of character to resist the temptations that beset the life of a virtuoso, and will use his rare creative gifts for the lasting benefit of his fellow men.

RECITALS.

MR. AND MRS. FREDERICK FREDERIKSEN, at their seventh annual concert, on November 30, at the Steinway Hall, played, for the first time in England, a "Rhapsodie Suédoise" (Op. 59) by M. Emil Sauret. The work is written for violin solo and orchestra, and is based upon Swedish folk-tunes. These are successively announced and treated with sundry variations which contain some effective passages for the solo instrument. But apart from the opportunities thus afforded for executive display, and the interest natural to the folk-tunes, the piece possesses little musical value. Nothing can be said of the orchestration of the work, as this portion was played on a pianoforte. Mr. Frederiksen, however, did justice to the violin part and was much applauded. The programme also included Raff's Pianoforte Trio in G (Op. 112), in which the concert-givers were assisted by Mr. B. Patterson Parker. Madame Zippora Monteith was the vocalist.

Mr. Lane Wilson and Miss Hilda Wilson's vocal recital, on the 12th ult., at the Queen's (Small) Hall, proved one of the most enjoyable of the Autumn season. The latter gave a beautiful rendering of three of Dvorák's Biblical Songs, and sang three MS. songs of expressive nature and artistic character, severally entitled "A Lament," "The sweetest flower that blows," and "The fountain," by her brother, Mr. Lane Wilson. This vocalist has made notable progress in his art of late, and his interpretation of Carl Bend's striking "Gipsy Songs" and some old English melodies was distinguished by all that makes singing enjoyable. Several duets were also rendered with delightful unanimity and finish, and agreeable variety was afforded by the pianoforte playing of Mr. Claude Pollard.

THE ROYAL ACADEMY OF MUSIC.

EXCEPTIONAL interest pertained to the pupils' concert which took place on the 15th ult., at the Queen's Hall. On this occasion the first performance in London was given of three of the "Four Sacred Pieces" by Verdi, which were heard for the first time in England at the Gloucester Festival in September last. The settings of the "Stabat Mater" and Te Deum present difficulties which a student choir and orchestra could scarcely be expected to overcome entirely; but the works were sung with an ability and intelligence that testified to skilful training and individual ability of no mean order. Specially worthy of praise were the attack and the sympathetic singing of the contraltos and sopranos, the firmness and truth with which the high notes were held by the latter being excellent. The beautiful quartet "Laudi alla Vergine" (the hymn to the Virgin in the last canto of Dante's "Paradiso") was sung by Ethel Wood, Kelyn Williams, Julia Franks, and Margaret Nutter with a finish and depth of expression that were really astonishing. In common with its companions, the music presents many difficulties, and particularly in regard to truth of intonation, the piece being unaccompanied and some of the entrances requiring very clear and determinate mental conception of the note to be pitched. No hesitancy, however, was noticeable, the voices blended perfectly, and the quartet, which, as the work of a man in his eighty-fifth year, is simply amazing in point of freshness of conception and treatment, was sung in a manner that can only be adequately described as exquisite. An overture, entitled "In May," by Garnet W. Cox, proved a very pleasing and genial composition. The composer has headed his work by a quotation from Tennyson—

The honeysuckle round the porch has woven its wavy bow'rs,
And by the meadow trenches blow the faint, sweet cuckoo flowers!

and the spirit of spring seems to have inspired the music. Percy Miles played with great intelligence and skill the solo part of the *Andante* and *Finale* from Sir Alexander

Mackenzie's Violin Concerto (Op. 32) and Marguerite Elzy rendered the pianoforte portion of Liszt's Concerto in E flat with conspicuous ability. Enriqueta Crichton and C. Murray Rumsey, who sang, both reflected credit on the vocal teaching of the Institution. Sir Alexander Mackenzie conducted.

The usual dramatic and operatic performances at the close of the winter term took place at the Academy on the 14th and 16th ult. respectively. On the first occasion a very creditable performance was given by the female pupils of the dramatic class of an arrangement, by Mr. William Farren, of Shakespeare's "Much Ado about Nothing."

The opera chosen was Benedict's "Lily of Killarney," a good choice, for it was within the capabilities of the performers and furnished excellent opportunities for the study of lyrical singing. Alice M. Holder presented a sympathetic embodiment of the heroine, and Mrs. Julia Franks and Eleanor Nicholls were commendable as Mrs. Cregan and *The Heiress* respectively. Whitworth Mitton's agreeable voice was well employed in the songs assigned to *Hardress*. C. Murray Rumsey showed promise as *Myles*, and Haigh Jackson personated *Danny Mann* with considerable dramatic perception. A gallant attempt was made to meet the scenic requirements of the piece, and with much success; but it is obvious that it is now time that the management secured some small theatre for these performances.

The competition for the Heathcote Long Prize took place on the 8th ult., when the prize was awarded to Gerald F. Kahn, a native of London. The examiners were Messrs. Charlton T. Speer, Graham P. Moore, and Fountain Meen (chairman).—The competition for the Sainton Dolby Prize took place on the 10th ult., when the prize was awarded to Julia Franks, a native of Melbourne, Australia. The examiners were Miss Esther Palliser, Miss Charlotte Thudichum, and Mr. William Ludwig (chairman).—The competition for the Rutson Memorial Prizes took place on the 12th ult., when the prizes were awarded as follows: For sopranos, to Anna Bella McDonald, a native of Thurso, Caithness; for tenors, to R. Whitworth Mitton, a native of Manchester. The examiners were Miss Marie Fillinger, Messrs. Hirwen Jones and C. Lyall (chairman).—The competition for the Bonamy Dobree Prize took place on the 15th ult., and the prize was awarded to R. V. Tabb, a native of London. The examiners were Messrs. Henry Bramsen, Edmund Woolhouse, and W. H. Squire (chairman).—The following competitions took place on the 17th ult.: Potter Exhibition, awarded to Mabel Colyer, a native of London. The examiners were Messrs. Henry R. Evers, Arthur O'Leary, and Walter Macfarren (chairman). Westmoreland Scholarship, awarded to George Henry Gardner, of London. The examiners were Messrs. W. Nicholl, Arthur Thompson, and Francis Korbay (chairman). Hine Prize (composition), awarded to Katie E. B. Moss, of London. The examiners were Messrs. Gerard F. Cobb, Arthur Somervell, and Edward Elgar.

THE ROYAL COLLEGE OF MUSIC.

A NEW Quintet in B minor for pianoforte and strings, by F. Gernsheim (Op. 63), was produced for the first time in London at the students' concert of the 1st ult. It is an earnest, dignified, and in parts original effort by a gifted composer, somewhat deficient in charm of theme and warmth of expression, perhaps, but full worthy of the consideration of maturer players than the five young people to whom fell the honour of its introduction to a London audience—viz., Marjorie Richardson (who was excellent in the difficult pianoforte part), Kitty Woolley, Philip Lewis, Edward Behr, and Robert Grimson. Brahms's virile Pianoforte Trio in C minor (Op. 101) was well played by Thomas Dunhill, Helen Egerton, and Robert Grimson; while in Mozart's String Quartet in B flat, little Haydn Wood distinguished himself greatly as leader by his firm bowing, perfect intonation, rhythmical accuracy, and by his alertness generally. He is a wonderful little fellow. Herbert Fryer, an able pianist, chose for his solos two unhackneyed pieces by Stojowski (Prelude, Op. 1) and S. Coleridge-Taylor (Humoresque, Op. 31, No. 2), of which we much prefer the melodious and original *jeu d'esprit*

of our young countryman. Harold Bealey displayed a high baritone of sympathetic quality in Gounod's song "Le Vallon," while Hilda and Muriel Foster sang Brahms's beautiful duets "Phänomen" and "Die Schwestern" (Op. 66, Nos. 3 and 1) quite beautifully.

Wagner's "Flying Dutchman" was the work chosen for the annual opera performance at the Lyceum Theatre, on the 9th ult., an ambitious choice and not altogether a wise one. The young people of the Royal College performed Mozart's "Don Giovanni" delightfully some months ago, for they were all such conventional operatic heroes and heroines. "The Flying Dutchman," on the other hand, proved tedious for exactly the same reason. We had the same artistic display of *bel canto*, but also the same carefully taught poses and pump-handle action; the same idiotic running across the stage in opposite directions by the lovers, when any other two lovers would have drawn nearer to each other. In fact, we had all the stereotyped operatic conventionalities which make a Wagner opera under such circumstances ridiculous. As we have already suggested, the young artists sang well, but something more than *bel canto* is wanted in doing justice to the dramatic intensity of Wagner's vocal writing. Of the performers Ivor Foster as the *Dutchman* deserves special mention as a vocalist. His voice, though not yet quite powerful enough for such a part, is of beautiful quality and well trained. His acting was somewhat amateurish. He converted his part into a splendid "thinking," as distinguished from an acting part. Eleanor Jones as *Senta*, Thomas Thomas as *Erik*, Muriel Foster as *Mary*, Gwilym Evans as the *Steersman*, and Arthur McD. Davy all sang well and acted creditably. The orchestra was excellent almost throughout, though the strings might have been increased with advantage. Professor Stanford conducted a performance which, in spite of the drawbacks indicated and a serious slip in the stage management, and considering the enormous difficulty of the task, was a praiseworthy achievement.

The final concert of the term was orchestral, and included excellent performances of Spontini's "Olympia" Overture, Schumann's ever-delightful D minor Symphony, and the Vorspiel and Liebestod from "Tristan," in which Agnes Nicholls was over-weighted as the vocalist. Kitty Woolley played Bruch's G minor Violin Concerto with good technique and beautiful expression. Robert Grimson introduced a pretty violoncello solo, "Entreaty," by Signor Piatti, and Ralph Courtier-Dutton sang the air "Vision fugitive," from Massenet's "Herodiade," with gratifying success.

The following awards were made at the conclusion of the Christmas term:—Council Exhibitions: Lucy C. Barton (singing), £5; Nicholas C. Gatty (composition), £10; Cicely R. Gleeson-White (singing), £10; Percy L. Scaife (organ), £5; Phoebe M. Walters (pianoforte), £10; Ethel Wilson (pianoforte), £10. The Hopkinson Gold Medal for pianoforte playing: Florence Smith. The Dove Prize, value £13: Eleanor Jones (singing), £6 10s.; Agnes H. Nicholls (singing), £6 10s.

"PARSIFAL" AT ST. MARGARET'S, WESTMINSTER.

MR. EDWIN H. LEMARE occupies a unique position amongst London organists, for he has the courage to do things which we may safely say no colleague of his would dream of doing. Moreover, he does them in a way the masterfulness of which disarms criticism while revealing the rarest interpretative and executive gifts. His most daring as well as most successful achievement is the performance of the greater part of Act I. of Wagner's "Parsifal" without orchestra, the magnificent organ at St. Margaret's, built by Messrs J. W. Walker and Sons to his own specification, proving a remarkably efficient substitute, as played by him, for the orchestra. Of course, those who expect to hear the glow and sonority of Wagner's scoring exactly reproduced will go away disappointed; but even they will not fail to acknowledge the rare gifts required for an hour's playing of such difficult music without a break, while at the same time controlling and influencing, as a conductor must, both soloists and choir. And what splendid playing it is; what

ease of manipulation, beauty of registration, and dignity of style throughout! His performance is deeply impressive even to one who has sat under the spell of the great work at Bayreuth, the mysterious and wonderful charm and, we might say, awe of which cannot be reproduced anywhere else. Mr. Frangon-Davies as *Amfortas* sang superbly. His perfect mastery over the German text was as striking as his incisive but always vocal declamation, while he sang with such deep feeling as to recall some of the greatest German exponents of the magnificent part. Mr. Leo Wilson, as *Gurnemanz*, sang well, though a little more vigour would have improved the old knight's opening speech. Messrs. Pennington, Habbijam, and C. and F. Henry deserve a word of praise for the careful performance of the small parts allotted to them. The church was crowded to the doors, and the utter stillness of the audience a thing to hear (as the Irishman might say). It was a wonderful experience.

SCHOOL OPERETTAS.

EXCEPTIONALLY interesting performances of two excellent operettas for school and class use were given on the 21st ult., at the Cripplegate Institute. The works chosen were "The Enchanted Palace" and "Cinderella," both written by Mr. Shapcott Wensley, who shows considerable skill in dramatic construction, and respectively furnished with vivacious music by Mr. Arthur Somervell and Mr. G. Jacobi. The first-named operetta is based upon the story of the "Sleeping Beauty," and its chief incidents are set forth in a manner admirably adapted to the abilities of young people. In this instance the little folks came from the Fleet Road Board School, and those amongst the audience who have vague ideas of the teaching at Board schools must have been pleasantly surprised with the efficiency shown in singing and delivery of the dialogue. Several of the exponents displayed quite a measurable quantity of dramatic talent. Among such may be mentioned Master Willie Tregale, who seemed to realize the importance of being the King's poet as fully as ever did a poet laureate. The rhythmic dance was gracefully executed by Miss Amy Merriman, and the dresses were an object lesson in obtaining picturesque effects by simple and inexpensive means. Mr. J. Harris conducted.

"Cinderella" was played by the students and pupils from Miss Franks' Training School for Kindergarten Teachers, and in a manner that testified to much individual talent and careful training and rehearsal. Miss Margaret Webster, as the father of the unamiable family, evinced considerable dramatic perception, and the two daughters, to whom Mr. Wensley has given a novel touch by endowing them with different temperaments—the one stately, the other vivacious—were cleverly embodied by Miss Irene Smith and Miss Margaret E. Nuth, the former imparting much individuality to her personation. Words of praise are also due to Miss Ethel Cook for her quiet and natural embodiment of the heroine, and especially for her charming rendering of the pathetic song, "Oh, were I a lady," in the first act, and other names worthy of mention are Miss Margaret Wilson as the *Prince* and Miss Suzanne Lehmann as the *Fairy Godmother*. The ensemble was excellent, a chattering chorus in particular being sung with a crispness and vivacity that deserve the warmest praise. The instrumental portion of the operettas were ably played by Mrs. W. G. McNaught at the pianoforte, assisted by a string quartet. Dr. McNaught conducted.

THE MUSICAL ASSOCIATION.

"EVERY staff its own modulator" was the suggestive title of the paper read by Dr. F. J. Sawyer at the meeting of the Musical Association, on the 13th ult., at the Royal College of Organists.

The lecturer began his discourse by disclaiming all originality or copyright in what he was about to say, but claimed that his system could be used with any syllabic names or figures, and that it made pupils think for themselves while reading music at sight. The method was divided into three grades, in all of which the staff itself was regarded as a modulator. In the first grade, after the position on the staff of the common chord had been taught—i.e., that the first three notes were always

a third apart and the octave notes severally on a space and line—only the key-note was permitted to remain on the blackboard, the intervals required to be sung being pointed on or between the lines of the staff itself. In the next grade the key-notes of F, C, and G, with their respective signatures, were written on the stave between double-bars with dotted lines on either side of the notes. The modulations to the dominant and subdominant of C, by means of the sharpened fourth and flattened seventh of the scale of C, were explained, and exercises pointed on the staff on the left of the dotted lines were read as flattened notes and on the right of the dotted lines as sharpened notes. In the form for the third grade the staff was extended on either side of the division until it embraced all the sharp and flat keys, and the intervals pointed as before. The minor scale could be pointed with reference to its relative major or as a tonic minor; and when a modulation to another key was effected the teacher would point from the division containing the new tonic.

At the close of the paper there ensued a somewhat animated discussion. Dr. Pearce, who occupied the chair, said that the staff could not be regarded as a complete pictorial modulator as the half-tones were not indicated. Dr. McNaught followed this up by adding that neither did the staff show the difference between major and minor thirds, and Mr. John Taylor, in a general attack, said that no provision was made for enharmonics and double sharps and flats. Other speakers were Dr. Hamilton Robinson, Mr. Venables, and Dr. Shinn, and the sum of the discussion seemed to be that each speaker was determined to follow his own method as before. Dr. Sawyer, in reply to his opponents, said that his system was chiefly designed for use in high schools and for those who could play from music but could not sing at sight. Several musical examples and proofs of the efficacy of his system were admirably sung by some of his pupils at the Royal College of Music.

THE PLAIN CHANT OF THE MIDDLE AGES.

At a meeting of the Historical Research Society, held on the 5th ult., at the Archbishop's House (Roman Catholic), Westminster, the Rev. Dom. Wilfrid Corney read a paper, entitled "Plain Chant of the Middle Ages," in which the development of the liturgical music of the Roman Church was traced in a masterly manner.

The lecturer, after briefly referring to the interest of the subject to the archaeologist and the musician, said that the student who had the curiosity and the leisure to examine the many graduations would notice, in the first place, the uniformity of form which prevailed amidst the diversity of details. The MSS. of the first period—say from the eighth to the eleventh centuries—were noted by means of certain signs called "neums," which were merely an adaptation of the oratorical grave and acute accents to the requirement of the diatonic melodies. The system of neumatic notation thus created was very imperfect, for the accents applied to the chant afforded no more definite guidance to the singer than to the reader—that is to say, the acute accent indicated a rise of the voice and the grave accent a fall; but the exact diatonic interval required by the melody had to be supplied by the memory of the singer, who through a long course of study and practice had learned by heart the melodies handed down by tradition. The variety of forms they assumed in different countries was almost infinite, but to the patient investigator these divergencies were easily accounted for, and traces of their common origin were clearly discernible.

In the eleventh century we came to what might be termed the second class of MSS., in which an immense advance was made in musical notation by the neums being written on or upon certain horizontal lines traced over a liturgical text, an invention generally attributed to the Benedictine monk, Guido of Arezzo. The idea, however, was not altogether original, for before Guido's time the line drawn with a dry point on the parchment to receive the text was made use of by the musician to fix his neums; at first the note Do, or C, was established on a yellow line, and Fa, or F, on a red line; later on the colours were discarded and the letters C or F written at the commencement of the line which was to bear those notes. The establishment of this system had a very important effect on the form of the

neums, tending to make them more distinctive. About the commencement of the thirteenth century the notation of the MSS. assumed a still more legible appearance. Not that there was any essential change in the system, but the points assumed an enlarged and square form from the fact that the same broad pen now used to trace the Gothic character of the text was also employed for the notation, and accordingly as the pen was held horizontally or obliquely the point assumed a square or a diamond form. It should be noticed that the forms of the ancient accents, their elongation, their inclination to the right or to the left, had entirely lost their importance, and that the whole value of the (diastematic) new system consisted in the position of the points on the graduated scale. A tailed note therefore was merely a relic of the acute accent; a diamond note a modified grave accent.

It had been stated that MSS. from the eighth to the eleventh centuries could not be interpreted. This was not correct. In the Antiphonar of Montpellier dating from the eleventh century, discovered by M. Danjon, the neum marks were accompanied by alphabetical notation, and comparison with the books of the next period showed that the text had not been changed. If the copyists of the second period placed their neums on lines, they were always the same neums, and, moreover, their interpretation of the interval was so uniform that it might be reasonably argued that their version was the strict interpretation of the melodies handed down by careful tradition. All the plain-song MSS. from the eighth to the fourteenth or fifteenth centuries of whatever nationality agreed in presenting the melodies in precisely the same form. In recent years the Benedictine monks of Solesmes had rendered signal service by the publication of their quarterly periodical, *La Paléographie Musicale*, and this publication proved the uniformity referred to, and showed that before the invention of printing there existed throughout the Latin Church a single definite uniform body of liturgical chant extending over a period of seven or eight centuries.

The interesting question then presented itself: Was this the body of chant commonly connected with St. Gregory the Great? There was no contemporary evidence of St. Gregory's work, but tradition existed at a very early period. Egbert, Archbishop of York, writing in the middle of the eighth century, about 150 years after St. Gregory's death, referred to "Blessed Gregory and his 'Antiphony.'" Popes Adrian I. (772-795) and Adrian II. (867-872) both bore witness to the tradition, and there was a letter dated a few years later from Leo IV. (847-855), in which this Pope spoke of the sweetness of the Gregorian Song. We possessed no copy of St. Gregory's Antiphony; but John the Deacon, writing the life of the Saint somewhere about 872, distinctly told us that an authentic copy of St. Gregory's work existed in his day.

Now if the melodies contained in this authentic Antiphonar were not identical with the uniform chant found in the MSS. of that date, how were we to account for the fact that almost simultaneously all traces of this precious Antiphonar disappeared, and that in its place there sprang up a new collection of chants equally venerated and respected, and yet there was no tradition that even suggested its origin or its author, nor trace of any such revolution? The fame of St. Gregory, whose work, upon this supposition, scarcely survived two centuries, has been handed down by tradition and is still amongst us, whereas we knew nothing whatever of the genius so capable of modifying, or may be replacing, the venerated melodies of the Gregorian tradition, while for six or seven centuries the churches vied with each other in their efforts to secure authentic copies of St. Gregory's work.

With the introduction of mensural music the chant became seriously affected, and particularly by the adoption of the plain chant signs to express the new measured chant. The result of this was that the *virga*, or tailed note, which originally signified a *high* note, became a *long* note; the *punctum*, or square note, was called a "breve," and had half the time-value of the long; and the diamond *punctum* was called a *semibreve*, with half the value of the breve. The other signs of modern notation were evolved in like manner. Sometimes the perfect and imperfect measures, or what we now call triple and common time, were used together in the same chant, and in that case

the colour of the notes was changed, and when a copyist had no red ink he contented himself with merely tracing the outline of the note—hence our white and black notes.

The new notation soon destroyed recollection of the neumes, and no doubt when the revival of plain-song set in the attempt to read the old signs according to modern teaching added to the consequent confusion. The editions issued abounded in errors. Baini considered the best to be that published in 1614, by order of Paul V., at the Medici Press in Rome, the editor of which was probably Roger Giovanelli, successor of Palestrina in the Apostolic choir. This edition of the manual, known as the "Medicean edition," was of singular interest, as it formed the basis of the Mechlin and the Ratisbon editions, which were now most generally used in England. The Mechlin Gradual was a modified version, and the Ratisbon claimed to be a reprint of the Medicean, and their common origin was easily recognised; but both were unsatisfactory. In the "Liber Gradualis," first published in 1883 by the Benedictine monks of Solesmes, the ancient plain chant was restored.

BRAHMS'S ORGAN FUGUE IN A FLAT MINOR.

It is doubtful if many lovers of Brahms have ever heard the master's Organ Fugue in A flat minor, but those who attended Miss Fanny Davies's "Brahms Memorial Concert," on the 10th ult., which took place, by kind permission of Mr. and Mrs. Threlfall, at 10, Hyde Park Terrace, listened to the work under most favourable conditions. Mr. Threlfall has one of the most charming and commodious private music rooms in London, and it moreover contains a fine example of Mr. Hope-Jones's skill in organ building. On this instrument and amidst these congenial surroundings Sir Walter Parratt gave a very finished reading of the fugue, which so greatly interested its listeners that it was repeated. The work is remarkable for its subdued and introspective character. There is not a *forte* note from beginning to end, and it seems to speak in a whisper of "sessions of sweet silent thought" and to "summon up remembrance of things past." It was originally published in 1864 in a supplement of the *Allgemeine musikalische Zeitung*; but with its signature of seven flats it is doubtful if it increased the circulation of the number in which it appeared. In some preliminary remarks Sir Walter Parratt contradicted the common belief that this was the only organ fugue left by Brahms. He said he possessed another one, and had been told that there were others on the master's shelves, a statement that will doubtless incite some music-lovers to make enquiries. The other works heard on this occasion were the Pianoforte Quartet in G minor (Op. 25), which was sympathetically interpreted by Miss Fanny Davies and Messrs. Arbos, Gibson, and Whitehouse; the first set of "Liebeslieder Walzer" (Op. 52), which were effectively sung by Miss Percival Allen, Miss Beatrice Wilson, Mr. Shakespeare, and Mr. Iles, with Miss Alice Dessauer and Miss Fanny Davies at the pianoforte; three pianoforte solos, delightfully rendered by the last-named lady; and some songs, tastefully sung by Miss Louise Phillips and Mr. Shakespeare.

CHURCH AND ORGAN MUSIC IN AMERICA.

(BY OUR OWN CORRESPONDENT.)

THE American Guild of Organists has issued a circular which states that examinations of candidates will be held during the present month in various important cities throughout the country. These examinations are to be conducted by the resident founders in each city, who will report on the practical organ-playing tests, and forward the paper work to the examining committee in New York. The examinations will take place in Chicago, Detroit, Denver, Pittsburg, Norfolk, Philadelphia, Buffalo, Cleveland, Boston, San Francisco, and Syracuse.

The first general meeting of the Guild was held in New York, at the house of the warden, Dr. Gerrit Smith, on the evening of the 1st ult. Mr. Huntington Woodman read a paper on "Intelligibility and uniformity in the non-liturgical service," and there was a discussion on "The

theory and practice of chanting." The first public service was held at the First Presbyterian Church, Brooklyn (Mr. R. Huntington Woodman, organist and choirmaster), on Thursday evening, the 15th ult. The following anthems were sung: "Rejoice in the Lord, O ye righteous" (Martin), "Oh, joyful light" (Tours), and "The shadows of the evening hours" (Blumenthal). Mr. David N. Wood, the blind organist, and Mr. Minton Pyne, both of Philadelphia, played the organ.

The Clemens prize medal has been awarded to Dr. Smith N. Penfield, organist of the Scotch Presbyterian Church, New York, for the best anthem submitted to the examiners.

A new and very complete organ by Muller and Abel, of New York, has been erected in St. Dominic's Church, San Francisco. The dedication services were held on November 13, under the direction of Dr. H. J. Stewart, organist and choirmaster. Mr. Walter J. Clemens, of Taunton, Mass., the donor of the Clemens prize medal of the Guild of Organists, has presented St. Thomas's Church, Taunton, with a new three-manual organ built by Geo. Jardine and Son, of New York. The specification is very complete, and, judging by the other Jardine instruments, Mr. Clemens will have a fine instrument in his church. St. Paul's, Camden, N.J., has also a new Jardine organ, which is admirable in tone and provided with thoroughly satisfactory mechanical arrangements. One of the very best organs in America is that in St. Luke's, Germantown; Mr. Geo. Alexander West is organist and choirmaster, and the music there is up to a high standard of efficiency.

REVIEWS.

Novello's Part-Song Book. Nos. 782, 784-5, 787-94.
[Novello and Company, Limited.]

EXCEPTIONAL musical interest is attached to several of the recent additions to this series. No. 782 is a four-part song entitled "Sweet day, so cool," written by George Herbert (1893-1932), and composed by Edward C. Bairstow. This is intended to be sung unaccompanied, although for practice the vocal parts are written on two staves beneath the voice parts. These are written in a flowing and melodious style, easy to read and interesting to sing. The harmonic scheme is well devised and considerable originality is shown in the closing chords. No. 784 will interest madrigal societies. It is an attractive example in this form in five parts entitled "When love and beauty," from the unpublished opera "The Sapphire Necklace," written in 1863 by Sir Arthur Sullivan. It is set out for two sopranos, alto, tenor, and bass in the key of G. The part-writing is flowing and grateful to sing, and contains some effective imitative passages. No. 785, "Wreaths for our graves," is supplied by the same composer. The words are by L. F. Massey, and in design and character the music bears a curious resemblance to the "Evening Hymn" in the author's cantata "The Golden Legend." The harmonies are rich and resonant, the parts for the sopranos and tenors being doubled. It is written in G, but a footnote directs that it should be sung unaccompanied half a tone lower. The following seven numbers, Nos. 787 to 793, have been contributed by Sir Hubert Parry, and will doubtless widely engage the attention of choral societies. The words of the first, "O Love, they wrong thee much," have been taken from an "Elizabethan Song Book," and the period has appropriately influenced the music. Independent of the interest of the part-writing, which is very great, the music is remarkable for its faithfulness to the accent and spirit of the text, and each voice part possesses sympathetic individuality. The next number, entitled "At her fair hands," is a setting of some lines by Robert Jones. This will prove a most effective part-song for well-trained choristers who can give unanimous utterance to swift changes of sentiment, and to such it may be warmly recommended. "Home of my heart" has been written by Arthur Benson, and the pleading, wistful nature of the lines find sympathetic echo in the music, and with beautiful effect in the closing bars. There is a distinct vein of humour running through the music of "You gentle Nymphs,"

a setting of another excerpt from an "Elizabethan Song Book," and the final bars are well calculated to put an audience on excellent terms with itself. The text of No. 791, "Come, pretty wag, and sing," is by Martin Pierson, and the music is as bright as the words are gay. It will require sharp attack and crisp singing, but practice will be well repaid. The burden of the next number, "Ye thrilled me once," written by Robert Bridges, is, "For how, so'er man hug his care, The best of his art is gay," and this healthy sentiment permeates the music. Some effective contrasts are, however, suggested by the poet, and these have been taken full advantage of by the musician. Beaumont and Fletcher have been called upon to supply the text of the last of this set of part-songs, the text chosen being the lines beginning "Better music ne'er was known," a statement that may be applied to the strains to which they are in this instance allied. Gaiety and vivaciousness distinguish the music, and it concludes a series that certainly increases the rich store of English part-songs. Last year the Madrigal Society offered a prize for the best setting of Alfred Austin's patriotic poem "Victoria." The judges had the pleasing task of examining thirty-four compositions, and finally gave the award to Philip Armes, whose setting forms No. 794 of this publication. The music is in five parts, for two sopranos, alto, tenor, and bass, and is worthy to be ranked amongst the best of its class. The parts flow in melodious phrases, and the harmonic scheme is dignified and is carried out with solidity befitting the subject.

Novello's Octavo Anthems. Nos. 594-5, 597-8.
[Novello and Company, Limited.]

LATE additions to this series are of considerable interest. No. 594 is Schubert's beautiful setting of Psalm xxiii., "The Lord is my Shepherd," arranged for soprano, alto, tenor, and bass, by Sir John Stainer. No words are necessary concerning this music, nor is comment required on how the ex-organist of St. Paul's Cathedral has done his work. Little also need be said with reference to the next number of this series, which comprises the anthem "Light of the world, we know Thy praise," from Edward Elgar's oratorio "The Light of Life." It will be remembered that this anthem is one of the most beautiful portions of the work, which was produced at the Worcester Festival of 1896. It demands a well-trained choir to do it justice, but the part-writing presents no exceptional difficulties, and, if well sung, the anthem would be most impressive in a sacred edifice. In No. 597 will be found an arrangement for four voices, by Sir John Stainer, of William Crotch's setting of Bishop Heber's "Prayer for Peace." The music finely expresses the sentiment of the text, and some admirable contrasts are obtained by the unaccompanied passages. No. 598, "Behold, God is great," an "anthem for Trinity Sunday or general use," composed by E. W. Naylor, is an excellent example of its class and will interest its singers. It opens with declamatory passages for the tenors and basses in unison, and is continued by others of like nature for the sopranos, tenors, and basses alternately. Subsequently the choir enters in the usual four parts, and, after a section of impressive character, concludes the anthem with a movement of a jubilant nature.

Four English Dances. By Frederic H. Cowen. Arranged for Pianoforte and Stringed Instruments by John E. West. [Novello and Company, Limited.]

MR. COWEN'S "Four English Dances in the olden style" have already become favourite measures at orchestral concerts, and their charm and musical interest are too well known to need description or comment. The arrangement under notice is for first and second violins, viola, and violoncello, with pianoforte accompaniment, and will doubtless be widely welcomed in many musical homes. The chief characteristics of these attractive dances have been preserved, and the music will present few difficulties to average players. They would form admirable overtures and *entr'actes* for amateur concerts or dramatic entertainments, and the string parts could, of course, be doubled or trebled according to the number of the players available. It should be added that each dance can be had separately, but that the four, when performed consecutively, form a fascinating suite.

O rendimi il mio Core (O give me my heart again); *Se mai giungi all' Idol mio* (If thou seest the lad I love dearly); *Per te vive e per te more* (For thee living, for thee dying). Airs by Alessandro Scarlatti. Edited by J. A. Fuller Maitland.

The Lesson (Die Lehre); *The Star of Love* (Der Stern der Liebe). Words by Heine. Translated by Algernon Rose. Music by Georg Liebling.

A Good-bye. Song. By Filson Young.
[Forsyth Brothers.]

ALL the above songs are worthy of the attention of cultured vocalists. Those by Scarlatti have been edited by Mr. Fuller Maitland from a contemporary manuscript, and the style of the old master has been carefully preserved in the arrangement of the accompaniments for the pianoforte. The songs themselves are known to most singers, but it may be useful to state that the compass of "O Rendimi" extends over an octave and a tone, from E to F sharp, and that the two latter are published in two keys.

Herr Liebling's compositions always show artistic striving, and "The Lesson" and "The Star of Love" are in his best vein. The former is a piquant setting of Heine's version of the old story of the moth and the candle flame. The latter is meditative and calls for a singer of poetic temperament and an accompanist who has a sympathetic and delicate touch. The tonality is restless and a chord in the key suggested by the signature, C, occurs so seldom as to appear accidental.

Mr. Young's "Good-bye" has the rare merit of being cheerful in tone and is consequently to be welcomed. The words over the initials "T. M. Y." take an optimistic view of leave-taking, and the music effectively reflects the confident and trustful spirit of the text. Tenor singers will find this a graceful and expressive song.

Short Settings of the Office of the Holy Communion. No. 36, in E flat. By Arthur E. Godfrey.
[Novello and Company, Limited.]

THIS excellent series of settings of the Holy Communion Office, specially designed for parochial and general use, is being carried out with conspicuous ability. Mr. Godfrey's music will present no difficulties to the large majority of choirs, while it fulfils the necessary conditions of making the words more impressive. The Credo is set for choral unison with the exception of the section beginning "And was incarnate," which is set in four parts, but may also be sung by the boys alone, the harmonies being given by the organ. Not the least attractive portions are the music provided for the Offertory Sentences, those chosen being "Give alms of thy goods," "Be merciful after thy power," and "He that hath pity upon the poor." The Sanctus is directed to be sung unaccompanied, and is simple and devotional. The same character pertains to the Benedictus. The Agnus Dei contains some short solo passages for the tenor and bass soloists, who are answered *pianissimo* by the choir in four parts. Solo passages for the boys are also met with in the Gloria, the conclusion of which is set in unison for the voices with full organ accompaniment. A threefold Amen is provided at the close and intended to be sung after the Blessing.

In distant lands. Three pieces for Viola with Pianoforte accompaniment. Composed by J. Jacques Haakman.

Capriccio. Chanson Joyeuse. For pianoforte. By Lydon Harris.

'Tis sweet to stroll. Song. Words and music by Kate Willis.
[Charles Woolhouse.]

VIOLA players will doubtless be glad to know of Mr. Haakman's pieces, which are well laid out for their instrument and possess musical interest. The pianoforte part is more difficult than that for the viola, and calls for an accompanist of some skill.

Mr. Harris's pianoforte pieces are bright and vivacious. The "Capriccio" is the more satisfactory of the two with regard to form and unity of design, but both are pleasing and of moderate difficulty.

Miss Willis's song is a melodious and graceful composition of meditative character, which, however, includes some effective contrasts.

FOUR-PART SONG.

Written and Composed by HAMILTON CLARKE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto.

SOPRANO. *mf* A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -

ALTO. *mf* A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -

TENOR. *mf* A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -

BASS. *mf* A fair lit-tle maid, with eyes so bright, Sat count-ing the hours a -

PIANO. *(ad lib.) mf* *Allegretto.*

lone, . . Two lov-ers had she, in se-rious plight, Who wo'd in an ar-dent tone. And

lone, . . Two lov-ers had she, in se-rious plight, Who wo'd in an ar-dent tone. And

lone, . . Two lov-ers had she, in se-rious plight, Who wo'd in an ar-dent tone. And

lone, . . Two lov-ers had she, in se-rious plight, Who wo'd in an ar-dent tone. And

one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And

one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And

one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And

one was rich as the East-ern Kings, He'd cov-er her hands with cost-ly rings, And

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of - fer her gifts and a thou - sand things, If on - ly she'd be his own. . . Said

of - fer her gifts and a thou - sand things, If on - ly she'd be his own. . . Said

of - fer her gifts and a thou - sand things, If on - ly she'd be his own. . . Said

of - fer her gifts and a thou - sand things, If on - ly she'd be his own, his own. Said

p *mf*

Più allegro.

she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you

she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you

she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you

she, "You're ug - ly, deaf, and old, My heart you shall not move, I will not take you

f *p*

rit. *Andante.*

with your gold, For I will wed for love, for I will wed for love, for love!"

with your gold, For I will wed for love, for I will wed for love, for love!"

with your gold, For I will wed for love, for I will wed for love, for love!"

with your gold, For I will wed for love, for I will wed for love, for love!"

rit. *f* *p*

The o - ther that sued, — a come - ly youth, Was man - ly, and brave, and

The o - ther that sued, — a come - ly youth, Was man - ly, and brave, and

The o - ther that sued, — a come - ly youth, Was man - ly, and brave, and

The o - ther that sued, — a come - ly youth, Was man - ly, and brave, and

kind, . . With eyes all a - glow with zeal and truth, But she was of doubt - ful mind. The

kind, . . With eyes all a - glow with zeal and truth, But she was of doubt - ful mind. The

kind, . . With eyes all a - glow with zeal and truth, But she was of doubt - ful mind. The

kind, . . With eyes all a - glow with zeal and truth, But she was of doubt - ful mind. The

old man's wealth was a no - ble prize, But man - hood was dear to maid - en eyes, No

old man's wealth was a no - ble prize, But man - hood was dear to maid - en eyes, No

old man's wealth was a no - ble prize, But man - hood was dear to maid - en eyes, No

old man's wealth was a no - ble prize, But man hood was dear to maid - en eyes, No

mat-ter for that, to his sad sur-prise, She said, in a voice un-kind. . . "Though
 mat-ter for that, to his sad sur-prise, She said, in a voice un-kind: . . . "Though
 mat-ter for that, to his sad sur-prise, She said, in a voice un-kind; . . . "Though
 mat-ter for that, to his sad sur-prise, She said, in a voice un-kind, un-kind, "Though

Più allegro.

you are gallant, brave, and young, My heart you shall not hold, I will not heed your
 you are gal-lant, brave, and young, My heart you shall not hold, . . . I will not heed your
 you are gal-lant, brave, and young, My heart you shall not hold, . . . I will not heed your
 you are gal-lant, brave, and young, My heart you shall not hold, I will not heed your

rit. Andante.

flatt'ring tongue, For I will wed for gold, for I will wed for gold, for.. gold! "
 flatt'ring tongue, For I will wed for gold, for I will wed for gold, for gold! "
 flat-t'ring tongue, For I will wed for gold, for I will wed for gold, for.. gold! "
 flat-t'ring tongue, For I will wed for gold, for I will wed for gold, for gold! "

Tempo lmo.

p

This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, And . .

This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, . . And

This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, And

This fair lit-tle maid was a flirt, that's clear, As ma-ny have been be-fore, . . And

Tempo lmo.

p

fol-ly will reap re-ward we fear, In ma-ny a sigh full sore: . . The

fol-ly will reap re-ward we fear, In ma-ny a sigh full sore, full sore: The

fol-ly will reap re-ward we fear, In ma-ny a sigh full sore, full sore: The

fol-ly will reap re-ward we fear, In ma-ny a sigh full sore: . . The

f

Slower.

old man toddled him off one day, And the youth de-part-ed, and went his way, So

old man toddled him off one day, And the youth de-part-ed, and went his way, So

old man toddled him off one day, And the youth de-part-ed, and went his way, So

old man toddled him off one day, And the youth de-part-ed, and went his way, So

Slower.

p

now she's de-sert-ed, and sings "hey-day!" As nev-er she sang of yore!... So...

now she's de-sert-ed, and sings "hey-day!" As nev-er she sang of yore!... So

now she's de-sert-ed, and sings "hey-day!" As nev-er she sang of yore!... So

now she's de-sert-ed, and sings "hey-day!" As nev-er she sang of yore!... So

Allegro.

all good maids who have two loves, Your hearts should stand the test, Just spurn the gold, and

all good maids who have two loves, Your hearts should stand the test, Just spurn the gold, and

all good maids who have two loves, Your hearts should stand the test, Just spurn the gold, and

all good maids who have two loves, Your hearts should stand the test, Just spurn the gold, and

Allegro.

deign to see, That love is far the best, that love is far the best!

deign to see, That love is far the best, that love, that love is far the best!

deign to see, That love is far the best, that love is far the best!

deign to see, That love is far the best, that love, that love is far the best!

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A Shakesperian Cycle. (Op. 19.) For the Pianoforte. By Harvey Löhr. [Schott and Co.]

THERE is much evidence of artistic endeavour in these pieces. They are twelve in number, and each one is headed by a quotation from Shakespeare having reference to the several months of the year, and these quotations seem to have prompted the conceptions of the composer. For the most part the music is not of a difficult nature, but some of the pieces call for digital nimbleness. Others are ingeniously contrived to sound more difficult of execution than they really are, to which few pianists will object.

Six Morceaux. (Op. 114.) For Pianoforte Solo. By M. Enrico Bossi. [Milan: Carisch and Jänichen.]

THESE six pianoforte pieces by M. Bossi, the director of the Conservatoire at Venice, comprise a Valse, Gavotte, Petite Polka, Impromptu, Canzone-Serenata, and Romance, and, with the exception of the Impromptu, they will present few difficulties to the pianist of average attainments. The Impromptu, however, is a brilliant little piece, which will well repay any practice it may require to do it justice, while all the other compositions are excellent examples of light and pleasing drawing-room music.

Penitence, Pardon, and Peace. A short Lenten Cantata. The words selected from Holy Writ by the Rev. W. J. Bettison. The music by J. H. Maunders.

[Novello and Company, Limited.]

THIS cantata is an admirable example of that commendable class of Church music which admits of the congregation joining in familiar hymns, which are made to form an integral portion of the work. The hymns thus grafted in are "I heard the voice of Jesus say," "Lord, in this Thy mercy's day," and "How bright these glorious spirits shine." These severally conclude the three portions into which the cantata is divided, the preceding music consisting of solos for soprano or tenor and baritone, and four-part choral writing of that melodious and effective nature for which the composer is so widely famed.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Festival Choral Society's second choral concert of the current series, given in the Town Hall on the 1st ult., was conducted by Mr. G. R. Sinclair, organist of Hereford Cathedral, in place of Dr. C. Swinnerton Heap, absent on account of illness. Mr. Sinclair proved himself to be a genial, earnest, and painstaking conductor. The programme included, in addition to Mozart's "Jupiter" Symphony, Max Bruch's cantata "Das Lied von der Glocke" (The Lay of the Bell), given for the first time in this country at our musical festival of 1879. The bass part of the Master or Narrator was assigned to Mr. Frangon-Davies, the other principals being Miss Evangeline Florence, Miss Lilian Hovey, Mr. William Green, and Mr. C. W. Perkins (organ). Mr. Green, who made his *début* before a local audience, created an excellent impression. The work done by the chorus and orchestra was superb in every way, and rarely, if ever, have our choristers achieved a more pronounced success.

The Midland Musical Society gave Mendelssohn's "Elijah" in the Town Hall, on November 26, under Mr. H. M. Stevenson's conductorship. The chorus of the Society was present in full force and to it fell the honours of the evening. The performance was the best work done by this association since its formation, nineteen years ago. The principals comprised Miss Marjorie Eaton, Miss Florence Bourne, Mr. William Molineaux, and Mr. William Evans. Mr. C. W. Perkins was the organist.

The tenth annual Scottish concert was given in the Town Hall, on the 2nd ult., by the Glasgow Select Choir, conducted by Mr. J. Millar Craig.

Mr. Max Mossel's second drawing-room concert was given in the Grosvenor Rooms on November 24. Herr van Rooy was the particular star, who gave a most interesting vocal recital of Schumann's cycle of sixteen songs, "Dichter liebe" (Poet's love), in addition to songs by Schubert and Beethoven, and an exquisite song by R. Strauss, entitled

"Traum durch die Dämmerung." Herr Arthur Friedheim was the pianist, who, in addition to accompanying all the songs, gave capital performances of Chopin's Second Sonata in B minor (Op. 58) and of pieces by Liszt.

An excellent chamber concert was given in the Masonic Hall, on November 28, by the Willy Hess String Quartet from Cologne, this being its first appearance in our city.

The Birmingham Temperance Philharmonic Choir, conducted by Mr. H. W. Graham, gave a popular concert in the Town Hall on the 3rd ult. The choir was in good form and never sang better, especially in its delicate rendering of Pinsuti's "The sea hath its pearls."

Mr. Halford's orchestral concerts were given in the Town Hall on November 22 and the 6th ult., when fine performances of Beethoven's Second and Third Symphonies were secured by the excellent conductor. The first appearances here at these concerts of the new composer-pianist, Ernst von Dohnányi, and the Scotch pianist, Frederic Lamond, caused much excitement.

Mr. Wymark Stratton gave a somewhat novel concert in the Masonic Hall on the 7th ult., which consisted of Taffanel's Quintet for wind instruments and Beethoven's Quintet for pianoforte and wind. The concert-giver, who is a pianist and bassoonist, confined his efforts to the pianoforte only, taking part in the Beethoven quintet and playing for his solos Schubert's Impromptu in G flat and Schumann's Arabesque in C. Miss Rosina Hammacott was an excellent vocalist.

Messrs. Fred. Ward and Percy Strander's second chamber concert took place in the Masonic Hall on November 23.

The musical *matinées* in connection with the Royal Society of Artists were brought to a brilliant close on the 10th ult. The series proved the most attractive given under Mr. Oscar Pollack's direction. The last concert was the 140th given by him.

The St. James's Choral Society, of Handsworth, gave its eighth concert in the Public Buildings, Handsworth, on the 13th ult., under Mr. B. Nock's conductorship. A good performance of Benedict's "St. Cecilia" was given, the soloists being Mrs. Bertram Nichols, Mrs. Northall, Mr. Henry Stokes, and Mr. H. Sims. Mrs. Cleobury was the accompanist.

Dr. Winn's second orchestral concert took place in the Town Hall on the 15th ult., the principal attraction being M. Vladimir de Pachmann, who gave a truly wonderful performance of Chopin's Second Concerto, magnificently accompanied by the orchestra. The principal orchestral novelties were César Franck's Poème Symphonique, "Le Chasseur maudit," based on Bürger's gruesome ballade, "Der wilde Jäger," and Tschalkowsky's "Capriccio Italien."

The West Bromwich Choral Society gave, under Mr. William Hartland's conductorship, a vocal and instrumental concert at the West Bromwich Town Hall, in aid of the Hamstead Miners' Relief Fund, on the 15th ult. The principal feature of the concert was the admirable singing of the choir in a number of choruses and part-songs.

The Moseley Choral Society gave a capital performance of "The Messiah" at the Moseley and Balsall Heath Institute, on the 16th ult., under Mr. J. Thomas's direction. The principals were Miss Edith Dudley, Miss Minnie Hackett, Mr. Frederick A. Thomas, and Mr. William Bennett.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MORE choral performances have taken place during December than in any month throughout the past year. On the 6th ult. the Bristol and Clifton Philharmonic Society gave a performance of "The Messiah," in the Victoria Rooms. Mr. E. Pavey conducted.

The Bristol Æolian Male Choir gave its annual concert on the 7th ult., at the hall of the Young Men's Christian Association, under the direction of Mr. Sleigh. The programme was made up chiefly of familiar compositions, which were sung with a good degree of finish.

The ladies' night of the Gleemen fell on the 8th ult., when the most successful concert in the annals of the

Society took place. Under the guidance of Mr. W. J. Kidner the ninety members sang, almost with uniform excellence, familiar and new compositions, to the delight of the assemblage who crowded the large hall of the Victoria Rooms. Miss Agnes Nicholls, whose songs added agreeable variety, paid her first visit to Bristol and won the hearty goodwill of the citizens.

It is gratifying to be able to record continued progress in Church music in our city and an increasing number of places of worship wherein suitable compositions are rendered at Christmas. On the 9th ult. a really excellent and impressive performance of Spohr's "Last Judgment" was given in the Church of St. Mary, Tyndall's Park, by the choirs of the church and parish, which were united for the occasion. Miss Alice Boaden, Miss F. M. Bush, Mr. W. H. Lewis, and Mr. W. H. Wickes were the soloists. Mr. F. W. Rootham conducted. At Stapleton Church, within the extended boundaries of the city, a section of the Bristol Choral Society gave an excellent rendering of "The Messiah" (abridged), on the 14th ult. The soloists were Mrs. Barker, Miss E. Hartshorne, Miss Kate Downs, Mrs. M. Thomas, Mr. W. Fancourt, Mr. J. T. Tuckfield, Mr. Brinsdon, and Mr. Barker. Mr. J. Burn was the conductor. At both churches a small orchestra assisted.

In the scheme of concerts to be given during the season by the Bristol Choral Society—which had to be abandoned because of the destruction of Colston Hall—was a Christmas performance of "The Messiah." It was thought, however, that Yuletide should not pass without the oratorio being given in a smaller building and on a lesser scale, and, responding to an invitation, over 200 members offered their services. The representation took place on the 17th ult., in the hall of the Young Men's Christian Association, under the direction of Mr. George Herbert Riseley, nephew of Mr. George Riseley, and assistant-secretary of the Choral Society, who now came forward as a conductor in a more pretentious way than hitherto. The members of the choir knew their work thoroughly and sang with correctness, spirit, and expression.

Besides these choral performances, there is little else to record. Mr. and Mrs. Henschel gave a vocal recital on November 23, Master Warner's pianoforte recital took place on the 2nd ult., and Mr. Herbert Parsons and Mr. Otto Milani were joined in a pianoforte and violin recital on the 8th ult.

Weston-super-Mare Philharmonic Society gave a praiseworthy performance of "St. Paul" on the 8th ult. Miss Eva Hartshorne, Miss Agnes Wilkie, Mr. Gwilym Richards, and Mr. Arthur Wills were the principal vocalists, and Mr. Cook conducted.

Mr. Edward Elgar's "King Olaf" was given for the first time in Cheltenham, on November 22, by the New Philharmonic Society, under the able direction of Mr. C. J. Phillips, the indefatigable conductor of the Society. The rendering of this fine work produced highly satisfactory results, and the performance reflected the greatest credit on the orchestra and chorus and their talented leader (Mr. Lewis Hann) and conductor, who must have expended great energy and indomitable perseverance to carry it through so successfully. The solos were taken by Miss Alice Esty, Mr. Reginald Brophy, and Mr. Albert Archdeacon, who, one and all, earned hearty and well-merited applause.

On the 13th ult. the Clevedon Philharmonic Society gave an excellent representation of "The Messiah," under the direction of Mr. E. Cook. Miss K. Gerish, Miss A. Wilkie, Mr. E. P. Law, and Mr. J. A. Basker were the soloists.

Two performances of Sullivan's "Golden Legend" were given by the Exeter Choral Society in the Victoria Hall, Exeter, on the afternoon and evening of the 9th ult., under the able conductorship of Dr. H. J. Edwards. The solos were safe in the hands of Madame Medora Henson, Madame Ruland, Mr. Reginald Brophy, Mr. Copland, and Mr. H. Long. The singing of the chorus reflected great credit upon Mr. F. J. Shapcott, the chorus master, nor was the band, led by Mr. Barré Bayly, less efficient in its admirable accompaniments and in its rendering of Schubert's "Unfinished" Symphony. Mr. E. M. Vinnicombe rendered excellent service at the organ.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

AFTER a year's interval, the University Musical Society has once more taken in hand the question of a regular series of concerts in the two winter terms. The new scheme provides for chamber concerts only, but it is to be hoped that in the future orchestral concerts will also be included. Three concerts have been given this term, all of the highest class, and a gratifying amount of support has been accorded. The Gompertz Quartet appeared twice, on October 26 and November 9, and Mr. L. Sickert and Miss Fillinger were the vocalists. On November 21 Mr. and Mrs. Henschel gave an altogether delightful vocal recital.

The University Musical Society also gave a very successful performance of the "Last Judgment," in Trinity Chapel, on November 29. The work has not been heard in Cambridge for a very great number of years, and it was much appreciated by many who find modern developments of music not to their taste. There was no orchestra, but the exceptionally beautiful tone of the Trinity organ and the great skill of Dr. E. W. Naylor, who presided thereat, made all possible amends. The choruses were sung with accuracy and refinement, and the soloists, Miss Lucy Broadwood, Miss E. Downes, Mr. J. Reed, and Mr. Foxton Ferguson, formed a highly efficient quartet. Dr. Gray conducted.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society's first concert for the season, which took place at the Royal University Buildings, Earlsfort Terrace, on November 24, was in all respects a most successful one. The work chosen for performance was Mendelssohn's "St. Paul," which was preceded by Sullivan's funeral anthem, "Brother, thou art gone before us," given as a tribute to the memory of Mr. Joseph Robinson, many years conductor of the Society, whose death was recently recorded in these columns.

The artists specially engaged for this performance were Miss Evangeline Florence, Mrs. Ward-Moriarty, Mr. William Green, and Mr. Plunket Greene, who acquitted themselves with distinction in their several parts, while the choir and band (which now number 400) were at their best and did justice to the work entrusted to them and credit to their conductor, Dr. Joseph Smith. Mr. Arthur Darley led the strings and Mr. John Horan presided at the organ.

On the 20th ult. the Dublin Musical Society achieved a further success at the Christmas performance of "The Messiah," for which Madame Marie Duma, Madame Alice Lamb, Mr. Reginald Brophy, and Mr. Watkin Mills were specially engaged. It is needless to particularise the excellence of the performance of a work so familiar to the choir and orchestra; but a feature of some novelty in Dublin was the brilliant rendering of the trumpet obbligato in "The trumpet shall sound" by Mr. Jaeger, whose special engagement for this number gave great satisfaction to the Society's friends.

On the 7th ult. the Orpheus Choral Society gave its first concert in the Antient Concert Room, which was crowded by an appreciative audience. This Society is one of a number of new glee and madrigal choirs, the existence of which is distinctly traceable to the "Feis Ceoil" annual competitions, and numbers about ninety voices, including some of the leading amateurs of Dublin. Dr. J. C. Culwick is the conductor, and the performance of his choir at its first concert was of a character that leaves no doubt as to the future success of the Society. The programme included some of the best examples of madrigal and glee writing from the times of Orlando Lasso, Luca Marenzio, Dowland, Morley, &c., down to the modern part-song; and a selection of solos of a classical nature, contributed by Mrs. Werner, Miss Holland, Mr. Gordon Cleather, and Herr Bast. On the same date the Kingstown Musical Society, under the direction of Mr. Thomas F. Marchant, gave a performance of "The Messiah" at the Town Hall, Kingstown. The band and chorus were effective, and the solo parts were well rendered by Miss Agnes Treacy, Mr. Dan Jones, and Mr. Charles Kelly.

The Dublin University Choral Society's first concert for the season took place in the Examination Hall, Trinity College, on the 10th ult., when Costa's oratorio "Eli" was performed by the choir, under the capable direction of Mr. Charles F. Marchant. A good deal of the massive effects of the work was lost through its performance with a pianoforte accompaniment, but praise is due to the choir, which showed to much advantage in the several chorales. The leading parts were taken by Mr. Dan Jones, Mr. W. A. Kelly, and some members of the choir. Mr. Melfort d'Alton's concert, which took place at the Rotunda on the 12th ult., was from every point of view a great success. The gifted tenor was in capital voice, and was ably supported by Miss Clara Butt, Miss Amy Craig, Mrs. Williams, Mrs. Page Thrower; Messrs. Charles Kelly, Gordon Cleather, Pecksa (violin), Rosenthal (pianoforte), and the Dublin Glee and Madrigal Union.

Professor Prout gave two lectures at Trinity College on the 15th and 16th ult., the subject being "The pianoforte works of W. A. Mozart."

Other events deserving of notice were the highly interesting "Wagner" lecture given on the 9th ult., at the Ancient Concert Rooms, by Mrs. Leighton Cleather and Mr. Basil Crump; Miss Florence Connor's admirable violin recital at the Molesworth Hall on the 9th ult.; the concert of the Rathmines Choral Society on the 8th ult.; the Royal Dublin Society's Monday chamber music recitals; and an important meeting, on the 6th ult., to found a new orchestral society, under the direction of Signor Esposito.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norwich Festival Committee completed its series of interim concerts on the 8th ult., when an audience filling St. Andrew's Hall assembled to hear Beethoven's "Ruins of Athens," Schubert's "Song of Miriam," and Mendelssohn's "Loreley." The solos in these works were most creditably rendered by Madame Marie Duma and Mr. David Hughes. Dr. Horace Hill conducted, and the happy result of his training was the subject of general comment. Dr. Bunnett did useful work at the organ, and the band was mainly composed of the Norwich Philharmonic Society, led by Mr. F. W. B. Noverre.

The Norwich Working Girls' Orchestra and Singing Class, conducted by Mr. H. F. Howlett, gave one of its miscellaneous entertainments in the Agricultural Hall Assembly Room on November 28. Not only were part-songs, recitations, and selections for the band given with general success, but instrumental solos were introduced which would not have discredited players of a higher social rank—notably solos for violin, cornet, and trombone displayed good tone and remarkably true intonation. The conductor deserves every encouragement in his most commendable work.

Dr. Horace Hill read an interesting paper on Scottish Song before the students of the Norfolk and Norwich School of Music, on November 25. The musical illustrations were delightfully rendered by some of Dr. Hill's pupils.

The Norwich Orchestral Union gave its ninth concert in St. Andrew's Hall, on the 15th ult., under the conductorship of Mr. Ernest Harcourt. Dr. Lloyd's dramatic cantata "Hero and Leander" and Haydn's almost forgotten "Tempest" were the works produced, the latter receiving a happy interpretation, but "Hero and Leander" severely tried the band and chorus (the latter very unevenly balanced). Miss F. Lancaster and Mr. F. Hobbs sustained the title characters with artistic intelligence.

A more than usually interesting amateur performance of Cowen's "Rose Maiden" was given by the choir of St. Mary's Baptist Church, at Norwich, on the 14th ult. The organist of the church (Mr. R. Lowne) conducted, and the singing of the choir reflected credit on his training.

The members of the Ladies' Musical Union, conducted by Mr. Vernon Blount, gave a performance of Cowen's cantata "A Daughter of the Sea," at Weston House, the residence of Mr. and Mrs. Thompson, near Norwich, on the afternoon of the 1st ult.

The Diss Choral Society gave a miscellaneous concert in the Town Hall on the 6th ult. Excellently rendered

part-songs, vocal solos, duets, and quartets, as well as pianoforte and clarinet solos, were the main features of the programme. Mr. T. M. Pullen conducted.

The Harleston Amateur Orchestra, numbering twenty-two performers, gave a concert in the Corn Hall, on November 24, conducted by Mr. J. E. Wilson.

The Downham Market Choral Society made its first public appearance this season on the 8th ult., when the fourth part of Haydn's "Seasons" received a good interpretation. The principal vocalists were Mrs. Alfred English, Master J. McBean, Mr. J. E. Jefferies, and Mr. Thomas Able. Mr. G. H. Harvey conducted, with Mr. W. O. Jones at the organ.

The Hunstanton Choral Society opened its ninth season, on the 14th ult., with the production of Barnett's cantata "Paradise and the Peri," the band and chorus numbering about 100 performers. By careful rehearsals Mr. A. H. Cross was enabled to conduct a highly satisfactory performance. The principal vocalists were Miss Clara Dow, Mrs. Hayter, Mr. Cross, and Mr. F. Randalow.

The Lowestoft Musical Union, conducted by Mr. H. D. Flowers, opened the winter season with a performance of Haydn's "Creation," in the Parish Church, on the 13th ult. The principal vocalists were Madame Blanche Powell, Mr. H. J. Sawford Dye, and Mr. George Stubbs. The chorus was hardly strong enough for the building, but did its work with painstaking care, as did also the band, led by Mr. A. S. Coote Suggit.

The Beccles Choral and Orchestral Societies, conducted by Mr. Warden Harvey, united their forces at a concert given in the Town Hall on November 28. The programme included "To the Sons of Art" and a new work by Mr. F. Cunningham Woods, entitled "A Greyport Legend," the latter being accompanied by the band, led by Mr. W. H. Delf.

The Great Yarmouth Musical Society gave a concert on the 15th ult., when Stanford's Irish ballad "Phauidrig Crohoore" and Bridge's "Flag of England" were presented for the first time to a Yarmouth audience. In the former the chorus (in spite of weakness in the tenors) sang fairly well, but the choral difficulties in the work were not all overcome. Sir Frederick Bridge's spirited music went with a swing, Miss Thudicum singing the solos. Mr. Haydon Hare conducted with unremitting attention.

MUSIC IN EDINBURGH AND PERTH.

(FROM OUR OWN CORRESPONDENT.)

MESSRS. PATERSON'S twelfth annual series of orchestral concerts was opened with brilliant success in the McEwan Hall, on the 5th ult. Mr. Wilhelm Bruch, the new conductor of the Scottish Orchestra, was warmly welcomed, and in Weber's "Der Freischütz" Overture and Beethoven's Seventh Symphony he gave an encouraging foretaste of the solid and artistic work we may expect from the orchestra. Miss Leonora Jackson commanded enthusiastic appreciation by her magnificent playing; we should have liked, however, to have had an opportunity of hearing the distinguished young violinist in solos more worthy of her gifts. Madame Ella Russell was the soloist at the second concert (12th ult.).

At the third of the series the bright particular star was Madame Brema, who, in the air from "Orpheus," Purcell's "Mad Bess," and songs by Schubert and others, made a very deep impression on her audience. Berlioz's "Faust" (Choral Union in conjunction with Scottish Orchestra) was announced for the 28th ult.

The first of Mr. Denhof's series of chamber concerts, on the 1st ult., in Queen Street Hall, was distinguished by the delightful playing of the Hess Quartet Party. Beethoven's Quartet in C (Op. 59, No. 3) was perfection itself in its rendering, and the long Sinding Quintet was almost as successful. Mr. Denhof joined the quartet in the latter and also in Dvorák's beautiful Quintet.

Mr. Peter gave the first of his series of chamber concerts in the Freemasons' Hall on the following evening (2nd ult.). The chief numbers in an interesting programme were a Trio (Op. 72) by Godard, Beethoven's Trio (Op. 97), Rubinstein's Sonata for violin and pianoforte (Op. 13)

(M. Rieu), and a Violin Concerto in A minor by Goltermann (Dr. Pudor). Madame Pudor contributed songs by various composers.

The second University concert was devoted to German songs, admirably sung by Miss Fillingier. The programme was judiciously varied by Dvorák's "Romantische Stücke" and Schumann's Sonata in A minor for piano-forte and violin, played by Messrs. Townsend and Colin McKenzie. Mr. A. Scott Jupp accompanied the songs most admirably.

PERTH.—Following the lead of the Musical Society, which in November gave a performance of the "Creation" under Mr. F. S. Graves, Mr. Stephen Richardson's Choral Society gave a concert rendering of "Carmen," on the 16th ult. The title-part was taken by Miss Kirkby Lunn, and the other solo parts by Miss Lily Heenan, Signor Salvi, Messrs. Fox and Chapman. At both concerts the choral work was carefully and efficiently performed. Mr. Graves and the Musical Society have also given their usual Christmas performance of "The Messiah."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Choral and Orchestral Union ushered in its season's concerts under Royal auspices, in the person of the Princess Louise, who graced by her presence the performance of Mendelssohn's "Elijah" in St. Andrew's Hall, on the 1st ult. The soloists were Madame Elia Russell, Miss E. Thornton, Mr. Brearley, and Mr. Santley. The consummate art of the veteran baritone retains its wonted charm, and the other soloists lent efficient aid to a record performance by the Glasgow Choral Union. Thanks to the training of Mr. Joseph Bradley, who conducted, the chorus singing was exceptionally fine, and the band also earned a large measure of praise on its first appearance in public.

On the 3rd ult. the first Popular Orchestral concert took place, when Mr. Wilhelm Bruch, the new conductor, made his *début* before a Scottish audience. The programme included the "Tannhäuser" and "Oberon" Overtures, the *Scherzo* from the "Midsummer Night's Dream," and Schubert's "Unfinished" Symphony. Mr. Santley was the vocalist of the evening. At the second orchestral concert much interest was centred in the first appearance here of Miss Leonora Jackson, the young and rising American violinist. She made an excellent impression by reason of her brilliant technique, as exhibited in Vieltemps's Concerto (No. 4) and in Ernst's "Hungarian Airs." The Symphony was Beethoven's in A, admirably played, and Mr. Bruch and his forces also favourably distinguished themselves in the "Freischütz" Overture, as also in the Prelude and Finale from "Tristan und Isolde." The second Saturday "Pop" was given on the 10th ult., when the Andante and March from Raff's "Lenore" Symphony, the graceful Dance from Sullivan's "Henry VIII." music, Ponchielli's ballet the "Dance of the Hours," and the "Rienzi" Overture were excellently performed, and it only remains to be said that Miss Florence Lancaster sang with much acceptance.

On the 13th ult. the classical programme comprised the Prelude to "Lohengrin," a selection from Berlioz's "Faust," and Mozart's G minor Symphony—interpreted in full sympathy with its ever beautiful workmanship. Tchaikowsky's B flat minor Piano-forte Concerto afforded Mr. Frederic Lamond a sufficient test of his remarkable powers as a pianist of high rank.

For the fourth classical concert (20th ult.) Saint-Saëns's "Samson and Delilah" was announced, with Miss Marie Brema, Messrs. Ben Davies, Atherton Smith, and Daniel Price as soloists. On the following evening the Paisley Choral Union programme was devoted to Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise," for which the customary excellent arrangements were made as regards the band (from the Scottish Orchestra) and soloists.

The Maryhill Philharmonic Society gave its annual concert on the 15th ult., when the programme included Cowen's "Rose Maiden," Stainer's "The Crucifixion" was accorded the honoured place in the concert given

by Wellpark Free Church choir on the 14th ult., and, a few nights later, the annual concert by the Athenaeum School of Music in aid of the Glasgow Infirmary took place. Mr. Allen MacBeth conducted an excellent performance of Cowen's cantata "The Fairies' Spring."

The Greenock Choral Union gave, on the 15th ult., a kind of ancient and modern concert by performing Handel's "Acis and Galatea" and Hubert Parry's "Ode on St. Cecilia's Day." The soloists were Miss Alice Esty, Mr. Tom Child, and Mr. Alec Marsh, and a large contingent of the Scottish Orchestra assisted. The chorus sang excellently under Mr. W. T. Hoeck, who conducted throughout with his customary ability.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE first of the Philharmonic Society's concerts was given on the 6th ult. Schumann's Third Symphony in C claimed the place of honour and was admirably played under Mr. Cowen's direction. The chorus had a field day on the 20th ult., when Handel's "Israel in Egypt" was given, and upon the performance of the gigantic oratorio all concerned may be congratulated. Oratorio has happily been revived at the Pro-cathedral, two excellent performances of Spohr's "Last Judgment" having taken place on the 8th and 15th ult., under the direction of Mr. F. H. Burstall. The Post Office Choral Society, which has usually devoted the proceeds of its chief annual concert to the cause of charity, gave excerpts from Handel's "Messiah," on the 8th ult., under Mr. A. Phipps.

On the Cheshire side of the Mersey, Mr. Granville Bantock adopted "The Messiah" for the inaugural concert of the New Brighton Tower Choral Society, on the 15th ult., and two days later it was given at Liscard by Mr. Swift's choral and orchestral organisation. On the 12th ult. Cowen's "Rose Maiden" was performed at the Birkenhead Music Hall, by the Oxtou and Claughton Choral Society, under Dr. C. T. Reynolds. On the 19th ult. the Rock Ferry Amateur Society gave Walthew's "Pied Piper" and Beethoven's "Ruins of Athens," under Mr. W. R. Pemberton's skilful direction; the choir singing throughout excellently.

The Liverpool Orchestral Society gave a delightful ladies' concert at the Philharmonic Hall, the leading features of which were Dvorák's "New World" Symphony, conducted by Mr. A. E. Rodewald, and Mr. S. Coleridge-Taylor's Ballade in A minor, conducted by the composer. At the same concert a couple of songs by Mr. H. S. Welsing, already known as an exceptionally fine pianist, were produced, and these happy vocal compositions will surely be heard more of. At the College of Music Mendelssohn's "Italian" Symphony was capitally given, on the 15th ult., under Mr. Courvoisier, and three original part-songs deserve mention as the work of as many clever students, whose names are worthy of record: Miss Grace Davis, Miss Gorst, and Mr. R. C. Hazlehurst. The concert on the 4th ult. of the Sunday Society was devoted to excerpts from "Tannhäuser" and "Lohengrin," under Mr. W. I. Argent, with a band and chorus of 250.

The Schiever Quartet gave an excellent performance on the 17th ult., Brahms's Clarinet Quartet being the leading attraction.

Mr. Weingartner, one of the most esteemed of local professors, gave his annual recital on the 12th ult., in which the pianist was felicitously joined by his son, Mr. F. Weingartner, a violinist of great ability.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE production here, at the Hallé concerts, of the "King Olaf" of Edward Elgar took place on the 1st ult. The young composer, who has rapidly come to the front as one gifted with considerable melodic endowment, has acquired an enviable command over orchestral resources. The industry and perseverance of the young Worcestershire musician are sure to lead to yet loftier

heights than those attained even in the "Caractacus," which was so warmly received at the recent Festival at Leeds, and, doubtless, a larger experience may lead to a greater concentration of effort. The very readiness wherewith Mr. Elgar handles the orchestra is a temptation to diffuse music and to an excessive elaboration of the score, which somewhat interferes with unity of design and clearness of effect; and we shall eagerly wait for works based upon subjects with which we have more sympathy than we could ever feel for the old sagas and myths affected by Wagner and his disciples.

It is not needful to speak of the undying love for Handel's great masterpiece which, every winter, draws multitudes of worshippers to our churches and concert rooms. Very excellent was the performance of "The Messiah," on the 15th and 16th ult., under the direction of Mr. Cowen—happily, recovered from his indisposition and warmly welcomed—the principals being the Misses Palliser and Butt, with Messrs. Lloyd and Santley, and for the Saturday evening Mr. Lane engaged an almost equally strong cast, including the Misses MacIntyre and Ada Crossley, with Messrs. Ben Davies and Andrew Black.

For many years the Concert Hall of the Athenæum was celebrated for the excellence and great refinement of the part-singing there to be enjoyed, and Dr. Watson has acted wisely in establishing on such classic ground the vocal society over which he ably presides. Among the items of the diversified programme of the second meeting, on the 14th ult., Mendelssohn's "Why rage fiercely" was admirably sung, and a lullaby by T. Facer, "Rest thee, my little one," was redemanded. On the 7th the male choir of Mr. E. Sachs gave with effect Brahms's somewhat lugubrious rhapsody "But who goes there?" and a few more melodious and popular pieces.

The North Manchester Orchestral Society gave a vocal and orchestral concert at the Public Hall, Cheetham Hill, on November 30, when the programme included the Overture to "William Tell," German's "Henry VIII," Dances, and Mackenzie's Benedictus (orchestral arrangement).

Six pupils at Henshaw's Blind Asylum have passed the recent examination of the Incorporated Society of Musicians.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

On November 23 the Durham Musical Society gave its first concert of the season in the Town Hall, when Haydn's "Creation" was successfully performed. The principal vocalists were Madame Wilby, Mr. T. H. Brearly, and Mr. Charles Knowles, all of whom acquitted themselves most satisfactorily, and the work of both chorus and orchestra was very creditable. Mr. F. Eustace Leatham conducted and deserves credit for the results of his labours. Another successful concert was that of the Durham Amateur Orchestral Society, which took place also in the Town Hall, on the 6th ult. The orchestra consisted of fifty-seven members, mostly, if not all, amateurs, and it speaks well for their enthusiasm and the skill of their conductor, Mr. Arthur Wallerstein, that they were able to give creditable performances of such works as the Overture to Weber's "Der Freischütz," Schubert's "Unfinished" Symphony in B minor, Goltermann's Violoncello Concerto in D minor, No. 2, and two movements from Massenet's Suite, No. 4, "Scènes Pittoresques." The solo violoncellist was Miss Hilda Richardson, and the vocalist, Mr. D. S. MacDonald. The Society is doing excellent work.

The Newcastle Chamber Music Society has given two concerts in the Assembly Rooms, the first on November 30 and the second on the 19th ult., which consisted of a pianoforte recital by Mr. Frederic Lamond.

The Newcastle and Gateshead Choral Union gave its first concert of the season in the Town Hall, on the 8th ult., the work performed being Handel's "Samson." The choir and orchestra numbered 400 performers, and the soloists were Madame Medora Henson, Madame Dews, Mr. William Green, and Mr. Bantock Pierpoint. Quite a feature of the concerts of this Society is the singing of the chorus, which found every opportunity of asserting itself

in Handel's vocal phrases and massive effects, the most notable being in the chorus "Then round about the starry throne." Mr. James M. Preston conducted, as usual.

The Northern Musicians' Benevolent Society, which is also doing good work in the department of orchestral music, gave its annual concert in the Town Hall, on the 12th ult.

Franco Leoni's cantata "The Gate of Life" was performed in the Town Hall, Newcastle, on the 19th ult., by the Postal Telegraph Choral Society, under the baton of Mr. J. R. Andrews. The chorus had been carefully trained and the solos had the advantage of being entrusted to such capable artists as Miss Gertrude Hughes, Mr. Iver McKay, and Mr. David Hughes, the effect of the whole being decidedly satisfactory. The cantata is interesting and well worthy of the attention of provincial choral societies. A word of praise is due to the Postal Telegraph Society for its enterprise in first introducing the work to Newcastle.

In Sunderland a concert was given in the Lecture Hall of the Subscription Library on the 6th ult., by the Sunderland Chamber Music Society.

The Sunderland Philharmonic Society's Christmas performance of "The Messiah" took place in the Victoria Hall on the 21st ult., the soloists being Miss Gertrude Hughes, Madame Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Montague Borwell. The chorus and orchestra did ample justice to Handel's familiar music. Mr. N. Kilburn conducted.

The South Shields Choral Society gave a very interesting concert in the Royal Assembly Hall, South Shields, on the 7th ult. The programme included the first two parts of Haydn's "Creation," Arthur Somervell's cantata "The Forsaken Mermaid," a Concert-overture in F for orchestra, by Mr. C. Francis Lloyd (conducted by the composer), and Edward German's Three Dances from "Henry VIII." The principal vocalists were Miss Helen Jaxon, Mr. Joseph Reed, and Mr. Douglas Powell. The whole of the music was very creditably performed and Mr. M. Fairs conducted with much skill.

The Bishop Auckland Musical Society, conducted by Mr. N. Kilburn, gave a very successful performance of Mendelssohn's "Elijah," on the 7th ult., in the Town Hall. The soloists were Miss Gertrude Hughes, Madame Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Montague Borwell, all of whom acquitted themselves well. The chorus and orchestra contributed very largely to the success of the performance.

On the 7th ult. the Gateshead Vocal Society gave a performance of Mendelssohn's "St. Paul," in the Town Hall, with Miss F. Roscoe, Miss Lillie Southern, Mr. Tom Child, and Mr. Charles Knowles as principal vocalists. The choruses were sung by a choir of 140 voices; Mr. J. E. Hutchinson was the pianist, Mr. W. Walker presided at the organ, and Mr. Newton Laycock conducted.

A very successful performance of Handel's "Samson" was given on the 12th ult., in the Temperance Hall, Whitby, by the Whitby Choral Society, under the baton of Mr. Henry Hallgate. The soloists were Miss F. Roscoe, Miss Maggie Rankine, Mr. Tom Child, and Mr. James Browning.

The Darlington Choral Society gave a performance of "The Messiah" in the Drill Hall, Darlington, on the 13th ult. The conductor of the Society, Mr. T. Henderson, deserves much credit for having brought the choir to its present state of efficiency.

On the 14th ult. the Middlesbrough Musical Union, which, under the diligent supervision of Mr. N. Kilburn, has grown into one of the most successful institutions of its kind in the North of England, gave a very excellent performance of Handel's "Samson" in the Town Hall, Middlesbrough. Thoroughly efficient soloists were secured in Madame Alice Esty, Miss Jessie King, Mr. William Green, and Mr. Alec Marsh, and with the very capable choir and orchestra available for these concerts Handel's music received full justice. Mr. Kilburn conducted.

A performance of "The Messiah" was given in the Borough Hall, Stockton, on the 15th ult., by the Stockton Choral Society, under the baton of Mr. Felix Cruse, and with Miss Marjorie Eaton, Mrs. F. J. Pringle, Mr. T. H. Brearly, and Mr. John Browning as principals.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Nottingham Sacred Harmonic Society made an important epoch in local musical history when it entrusted its conductor, Mr. Henry J. Wood, with the formation and training of its new City orchestra. At its first appearance, at the concert on the 8th ult., the band numbered over ninety performers, of whom two-thirds were local musicians, including several ladies. Their performances fully realised the most sanguine expectations. Miss Cantelo, a local artist, was the solo pianist, and Mr. Louis Frölich, the vocalist. It is no secret that Mr. Wood was well satisfied with the efforts of his new orchestra. Under his admirable training the band may aspire with confidence to take a leading position. The Nottingham public will be guilty of gross ineptitude if they do not warmly and continuously support the Sacred Harmonic Society in its effort to permanently establish orchestral concerts in this city.

The Stapleford Choral Society gave a very creditable rendering of "Judas Maccabæus," on the 8th ult., under the direction of Mr. Geo. Spencer, whose training of the chorus gave good results. The principals were Miss Maggie Jaques, Miss Jessie Marshall-Ward, Mr. Kemp (of Lichfield Cathedral), and Mr. Rowland Hill, who did ample justice to their solos.

The Mansfield Harmonic Society gave a performance of Handel's "Alexander's Feast" on the 14th ult., under the direction of Mr. R. W. Liddle, organist of Southwell Cathedral. The choruses were excellently rendered, as were the solos by Miss Large, Mr. Kemp (Lichfield Cathedral), and Mr. Coleman (Southwell Cathedral). A miscellaneous second part of considerable artistic merit concluded a capital concert.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

ACADEMIC affairs are always very prominent in Oxford, and it is impossible therefore to avoid recording the fact that the Term just over has been rendered notable by a number of proposals for modifying the requirements for degrees in music. But as the controversy and everything connected with it will have been consigned to the limbo of the rapidly forgotten past by the time that these pages appear, the whole matter may be safely dismissed without further comment.

In dealing with the "Early Harmonization of Hymn Tunes," on November 9, Sir John Stainer was engaged on a subject that he has made peculiarly his own. He selected three or four well-known tunes for discussion and traced their gradual development into their present shape. Few of the auditors were probably prepared for the extent of the changes that have taken place in familiar tunes, and the manner in which the "Easter Hymn" has been built up by the congregations that have sung it was of really remarkable interest. On November 22 and 29 Dr. Iliffe discoursed on the Preludes in Bach's "Das Wohltemperirte Clavier," and was most successful in securing the close attention of his audience to a thoroughly teaching lecture, which was inevitably technical in places and embodied the result of a good deal of original work.

Apart from matters connected with the University there is not much of interest to chronicle. The Choral and Philharmonic Society gave a satisfactory rendering of Haydn's "Creation" on November 8, in the Town Hall. Perhaps the most notable feature of the concert was the excellent playing of the orchestra, which was very largely composed of local performers. On November 24 the Oxford Gleemen gave a miscellaneous concert in the Town Hall, at which they had the valuable help of Mr. and Mrs. Henschel and Mr. C. W. Perkins, of Birmingham. The progress of this Society during recent years has been very striking, and it now possesses an admirable chorus.

Other concerts have been plentiful enough, but call for no special notice.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE list of works to be performed at the forthcoming Sheffield Festival now stands as follows:—"Messiah" (Handel), "King Saul" (Parry), "Golden Legend" (Sullivan), "King Olaf" (Elgar), "Samson and Dalila" (Saint-Saëns), Choral Symphony (Beethoven), and "Hymn of Praise" (Mendelssohn).

The Sheffield Male Glee and Madrigal Society gave a concert on November 29. Among the works performed were Ambrose Thomas's descriptive part-song "The Tyrol" and Beale's madrigal "What Ho!" The Society was assisted by Mr. Charles Fry, whose recitation of "King Robert of Sicily," with Mr. West's choral and instrumental accompaniment, created a profound impression, and the gifted elocutionist declaimed Hood's "Dream of Eugene Aram" (with Mackenzie's music) in dramatic style. Miss Florence Hoole sang ballads and Mr. J. A. Rodgers conducted and accompanied the musical recitations with much skill.

On the 1st ult. the Amateur Instrumental Society opened its twenty-seventh season with a successful concert. Under Dr. Coward's direction, Spohr's "Power of Sound" Symphony, the chief feature of the concert, was adequately performed.

Handel's "Theodora" was performed, for the first time in Sheffield, on the 5th ult. To the Choral Union belongs the distinction of introducing this rarely heard work to a Sheffield audience. Mr. Suckley's forces rendered a good account of the music. The principals were Mrs. Hutchinson, Misses Amy and Bertha Skerrett, Mr. R. Thompson, and Mr. T. C. Fagg.

On the 6th ult. the Musical Union gave a concert-recital of Gluck's "Orpheus." In the absence of Miss Marie Brema, the title-role was undertaken at short notice by Miss Lilian Hovey, who won a brilliant success and one which should do much to enhance her reputation. Dr. Coward conducted a performance distinguished for the fine singing of the chorus. Madame Norledge and Miss Louise Coward were the other principals.

The Barnsley St. Cecilia Society performed "Elijah," on the 8th ult., under Dr. Coward. The chorus singing was admirable, and the principals, Madame Norledge, Miss Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Douglas Powell, acquitted themselves with credit.

The Norton Lees Choral Society performed Cowen's "St. John's Eve," in very satisfactory style, on the 9th ult., under the direction of Mr. W. H. Robinson.

"Elijah" was performed at Heeley on the 11th, under Mr. E. Jeffs, the soloists being Mrs. Bradbury, Miss F. Hoole, Mr. W. H. Burrows, and Mr. F. Shimeld.

The St. Peter's (Abbeylea) Choral Society gave Haydn's "Creation," with great success, on the 13th ult. Mr. W. Gadsby conducted.

Spohr's "Last Judgment" was sung in the Parish Church, Chesterfield, on the 12th ult. The rendering of the work reflected much credit on Mr. H. Biggin, who conducted.

Dr. Henry Coward gave the last of the useful and interesting University Extension lectures on music, on the 12th ult., his subject being "English Instrumental Music, Opera and Oratorio," with vocal and instrumental illustrations.

A performance of Bennett's "May Queen," by the Diamond Choral Society, was given in the Music Hall, Sheffield, on the 14th ult. Madame Pollini conducted a small band and chorus whose efforts met with appreciation by the audience.

The Retford Vocal and Instrumental Society gave a concert in the Town Hall, Retford, on the 16th ult. Directed by Mr. Hamilton White, the chorus and orchestra rendered Mendelssohn's "Christus," "Hymn of Praise," and Webbe's glee, "When winds breathe soft," in an admirable manner.

The Amateur Musical Society gave its seventieth concert on the 20th ult., performing Haydn's "Creation" at the Albert Hall. The singing of the choir in "The Heavens are telling," "Awake, the harp," "Achieved is the glorious work," reached a very high standard. Mr. Schollhammer conducted. The principals were Miss Beatrice Pallister, Mr. William Foxon, and Mr. Joseph Lycett.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

Two performances of Maunder's sacred cantata "Penitence, Pardon, and Peace," were given during the last week of November, in Holy Trinity Church, Bournemouth. The rendering of the work was admirable and reflected great credit upon all concerned. Mr. W. Lee ably presided at the organ, and Mr. Walter Barnett, organist of the church, conducted.

The Bournemouth Musical Festival Committee have selected Dvorák's "Spectre's Bride," Coleridge-Taylor's "Hiawatha," and Mendelssohn's "Walpurgis Night" for performance at the next festival, which will be held in the spring of 1900. "The Golden Legend" and "Elijah" will probably complete the two days' programme.

On November 28 the Southampton Philharmonic Society gave the opening concert of the season, Haydn's "Creation" being chosen for performance. The orchestra, which included thirteen members of the Royal Marine Artillery band, and the excellent choir of the Society rendered the work most satisfactorily. The soloists were Miss Lena Pulvermacher, Mr. Iver McKay, and Mr. Samuel Heath. Mr. E. Jones officiated as leader of the orchestra and Mr. H. M. Pike was in his accustomed place as conductor.

The members of the Choral Society in connection with St. Matthew's Church, Southampton, gave a performance of Cowen's cantata "The Rose Maiden," in the Shaftesbury Hall, on the 6th ult. Mrs. Tilling, Miss Daisy Turner, Mr. M. G. Conlan, and Mr. T. Faulkner, all local artists, were the principal vocalists. The pianoforte accompaniments were played by Mrs. Ellis. Mr. T. W. Dunning conducted.

"The Rose Maiden" formed the chief feature of the concert given by the Lynton and District Musical Society on the 7th ult. Mr. Charles N. Frecknall, who conducted, is to be congratulated upon the success of this, the best concert the Society has yet given.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

We have had a good allowance of music in Leeds during the past month. The Philharmonic and first Subscription concert took place on November 30, when Dr. Stanford conducted his "Requiem." Though there is a healthy variance of opinion as to its merits when compared with the rather later "Te Deum," the excellent performance by the Leeds chorus, with one of the strongest "scratch" orchestras that has ever been got together in Leeds, demonstrated the remarkable strength of the work and the warmth of colour and emotional power of many parts of it. The soloists were Madame Esty, Madame Brema, Mr. Thomas Thomas (whose exceptionally fine voice won much praise on this, its first hearing in Yorkshire), and Mr. Plunket Greene. Bach's fine cantata based on the chorale tune "Sleepers, wake," and the "Vätergruft" of Cornelius formed the latter half of the programme. Cornelius's ballad was, as it were, an echo of the festival, and in it Mr. Plunket Greene renewed his success so as to win an encore. On the 5th ult. Miss E. A. Atkinson, a local pianist, gave a recital that revealed a high degree of technical efficiency, and on the 7th ult. Miss Eisele and Mr. Rawdon Briggs, also well known in connection with local music, gave an unusually interesting chamber concert, at which the first of Beethoven's so-called posthumous quartets was (*mirabile dictu*) played for the first time in Leeds. On the following day an amateur orchestra, the Leeds Symphony Society, gave a concert. Its performance of a Svendsen Symphony was perhaps more praiseworthy in intention than in effect, but the conductor, Mr. Grimshaw, none the less deserves credit for what he has accomplished with such material as is at his disposal. Mr. Bernard Johnson's very neat and crisp playing of Sterndale Bennett's Capriccio for pianoforte and orchestra was among the pleasanter features of the concert. At the Leeds Parish Church two of the customary Advent Services have taken place. Neither the "German" Requiem nor the "Last Judgment" are new to these services, but Brahms's great work had, on the 9th ult., a better chance than heretofore,

since the general adoption of the low pitch enabled the organ to be used with the orchestra for the first time. For the second work, on the 14th ult., Mr. G. R. Sinclair, of Hereford, represented the orchestra, playing the accompaniments on the organ with his usual mastery. Mr. Benton conducted on both occasions. The re-opening of the Leeds Town Hall organ by Mr. Fricker, its new organist, took place on the 10th ult. I have already had occasion to eulogise Mr. Fricker's commanding powers as a soloist. As for the organ, it has certainly been improved by the very drastic alterations introduced by Messrs. Abbott and Smith, not being as conspicuously blatant as heretofore in its louder combinations, and containing many soft stops of really pleasant quality. On the 13th ult. the Messrs. Haddock gave one of their musical evenings, at which Madame Duma, Madame Kate Lee, Mr. W. Lawley, and Mr. Andrew Black sang, the violinist being Miss Edith Robinson and the pianist Miss E. Brook. On November 30 Mr. Christensen gave a concert, assisted by several local artists, and on the 20th ult. Mr. Dolmetsch gave one of his interesting and entertaining lectures on old instruments.

At Bradford the Festival Choral Society has been much in evidence, and no greater proof of its energy could be found than the fact that in less than three weeks it has been responsible for the performance of three great choral works. They were familiar ones, it is true, but in each the chorus, which is now under Mr. Cowen's excellent conductorship, proved thoroughly up to its work. On November 25 it gave a really admirable performance of Berlioz's "Faust," and here a large share of the credit belongs to the Bradford Permanent Orchestra, which accomplished its important share of the task with a finish quite unusual in provincial performances. The soloists were Miss Helen Jaxon, Mr. Lloyd Chandos, and Mr. Watkin Mills. On the 9th ult. the same Society supplied the chorus for the Subscription concert. "Judas Maccabæus" was the work chosen, and it suffered from the absence of Mr. Cowen, who was ill, and whose place was taken at the shortest possible notice by Dr. J. C. Bridge, of Chester, who did all that could be done, considering that full rehearsal was impossible. On the 3rd ult. the Bradford Permanent Orchestra gave a concert of rather lighter character than usual, with, however, hardly such marked success as to warrant a renewal of the experiment. Franco Leoni's "Gate of Life" was successfully performed by the Salem Musical Union, Bradford, on the 5th ult., under the baton of Mr. J. Paget Priestley. This was stated to be the first performance of the work in the North of England.

The last two of the Huddersfield Subscription concerts have been of greater artistic interest than is commonly the case. Mr. Paderewski giving a recital on the 6th ult., while on the 13th the Hallé band appeared, and with it Mr. Moritz Moszkowski, who played with the utmost brilliance and crispness his exceedingly agreeable Pianoforte Concerto in E. The rest of the concert, conducted very ably by Mr. Cowen, presented no features of special importance.

At Keighley the Musical Union, under Mr. Alfred Benton's direction, gave, on November 29, a creditable performance of Sullivan's "Golden Legend" and an excellent one of the "Walpurgis Night." More unequivocal praise might be given, had not the more modern work proved somewhat beyond the resources of the band, for the chorus was good throughout. The soloists were Madame Sadler-Fogg, Miss Lilian Hovey, Mr. Wm. Green, and Mr. Geo. Uttley. The Pudsey Choral Union deserves credit for breaking from the monotonous round of stock oratorios by giving Benedict's "St. Peter," on November 28. Mr. W. Thornton gave a considerable amount of dramatic expression to the part of *St. Peter*, and the other soloists were Miss Jaques, Mrs. Annie Holmes, and Mr. T. Child. The band was, as is so often the case, the weak spot in the performance, the chorus singing with remarkable energy and pluck under Mr. Jowett's direction. Some novelty characterised the programme of the Batley Choral Society, on the 13th ult., when Beethoven's "Ruins of Athens" music was coupled with Leoni's cantata "The Gate of Life." The performance seems to have been a moderate success. Mr. Tomlinson conducted, and the soloists were Miss Agnes Nicholls, Mr. Brearley, and Mr. Ineson. The

Wakefield Choral Society gave Parry's "Judith" on the 19th ult., under Mr. Hardy's conductorship, and with Madame Norledge, Madame Bertenshaw, Messrs. Child and Knowles as principals. Considering the difficulties which the work presents to a small society, the performance was extremely creditable.

Choral societies have been busy during the past month, but their doings have, for the most part, little more than a parochial interest, and a mere record of the performances will suffice. "Judas Maccabæus" was given at Farsley on November 29, under Mr. Jowett, and with Miss G. Harrison, Mrs. Holmes, Messrs. Brearley and Thornton as principals. The same popular oratorio was chosen by the Morley Choral Society for its concert on the 7th ult., when the soloists were Miss Jaques, Miss Frood, Messrs. Brearley and Browning, with Mr. Benton as conductor. The Cleckheaton Philharmonic Society, under Mr. Wright's direction, gave a miscellaneous programme on the same date, Mr. Frederick Dawson's pianoforte solos being the chief attraction of the evening. At Armley, on the 6th ult., "St. Paul" was performed by the Choral Society, Mr. H. H. Pickard conducting, and the chief parts being taken by Miss Roscoe, Miss Hall, Messrs. Riley and Browning. Though the chief "Messiah" performances have not, at the time of writing, taken place, an early one at Mirfield, on the 6th ult., may be mentioned here. The principals were Miss Jaques, Miss Grimshaw, Mr. Berrey, and Mr. Gordon Heller; Mr. W. C. Ainley being the conductor.

Coming to a somewhat different district, "Elijah" was given at Harrogate on the 6th ult., by the Harrogate and St. Cecilia Musical Society, with somewhat maimed rites, the orchestra being composed of strings only. Miss Annie Jackson, Mrs. Henderson, Messrs. T. Child and W. Thornton were the soloists, and Mr. F. K. Hattersley conducted. On the same date the Ilkley Vocal Society performed "Acis and Galatea," with the still more meagre accompaniment of pianoforte alone. Mr. Akeroyd conducted, and Miss Docksey, Mr. Blagbro, Mr. Hill, and Mr. Ryder were the principals.

The York Musical Society, which, under Canon Hudson's direction, has shown a very marked advance, gave, on the 6th ult., a highly creditable performance of Dvorák's "Spectre's Bride." The orchestra might have played more delicately, but the chorus sang remarkably well, and the principals, Miss Agnes Nicholls, Mr. Brearley, and Mr. Albert Archdeacon, were most efficient. "Samson" was the work chosen by the Scarborough Choral Union for performance on the 5th ult. Miss Ada Beecroft, Madame Grew, Mr. Fallas, and Mr. Webster were the principals, and Mr. Pitcher conducted. The same work was given by the Selby Choral Society on the 13th ult., when the soloists were Miss Jaques, Madame Bertenshaw, Messrs. Child and Billington. The "Hymn of Praise," coupled with Mr. J. F. Barnett's popular cantata the "Ancient Mariner," formed the programme of the concert given by the Skipton Choral Society, on the 13th ult. Mr. A. Pearson conducted, and the soloists were Miss Palliser, Miss Ramsden, Miss Windson, Mr. Wild, and Mr. H. Brown.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE new theatre of the Opéra Comique, erected on the site of the historical building which was destroyed in the disastrous conflagration of May, 1837, has at length been opened. The official inauguration, at which the President of the Republic assisted, took place on the 7th ult. The performances at the new house, however, practically commenced on the 5th, when the representatives of the press and friends of the managers had been invited to witness the representation of "Carmen," with Mdlle. Georgette Leblanc in the title-role. The lady, who appeared in the part for the first time, was able to invest it with some novel features of interest and a charm of her own. Mdlle. Guiraudon, MM. Bouvet and Beyle were the other leading interpreters, orchestra and chorus being under the able direction of M. Luigini. As regards the *mise-en-scène*, M. Carré may be sincerely congratulated upon the conspicuous success of his efforts in this direction. The new

house, the architect of which is M. Bernier, has been subjected to some more or less severe criticisms in different quarters, which, however, is usual in similar cases.

At the Opéra the *première* of M. Vidal's new opera was expected to take place towards the end of last month. The title of the work has been changed from "Gauthier d'Aquitaine" to "Gauthier de la Bourgonde," and the general rehearsal, taking place on the 20th ult., was open to the public, the receipts being intended for the projected monument to Garnier, the famous architect of the Opéra.

The Lamoureux concert of the 4th ult. was devoted to Berlioz, and included excerpts from "Les Troyens à Carthage," in which Madame J. Raunay, who, with M. Engel, interpreted the solo parts, gained a most brilliant success. Amongst the finest achievements of the orchestra, on this occasion conducted by M. Chevillard, was the playing of the "Chasse fantastique," likewise from the "Troyens," which was applauded to the echo. The concert of the 18th ult. included the performance of the entire second act of "Tristan und Isolde."

The 100th performance of Berlioz's "La Damnation de Faust," which was recorded at the Colonne concert of the 11th ult., was rendered an impressive solemnity by the special arrangements made by the popular conductor for the celebration of the event and by the enthusiasm displayed by the multitude who had come to second his efforts.

MR. LUARD SELBY, most industrious and persevering amongst native composers of chamber music, produced a new Pianoforte Quartet (in B major) from his pen at his concert given at the Queen's (Small) Hall, on the 6th ult. Concise and symmetrical in form throughout, it is well contrasted as regards style. In the important matter of thematic material the composer has been almost uniformly happy, most of his subjects being indeed charming, and in several instances distinctly original. Amongst these the second subject of the first movement merits special mention. The quaint *Scherzo* with waltz-like Trio, and the moving "Elegy" which works up to a very effective climax but ends abruptly, pave the way for a vigorous and tuneful *Finale*, which, after running its spirited and joyous course, ends impressively in slow time with a few soft chords played alternately by the strings (*pizzicato*) and the pianoforte. Mr. Selby also produced two clever pianoforte studies and an elegant little song, "The Dove," sung by Mrs. Mary Davies, and Mr. Walter Ford introduced two charmingly melodious and well-written songs, "Shall I compare thee" and "Sweetheart, sigh no more," by Miss Mary Carmichael.

AMONGST the large number of concerts which have taken place since the last issue of THE MUSICAL TIMES the following merit record:—

QUEEN'S HALL.

Bruno Steindl's only pianoforte recital, 7th ult.

QUEEN'S (SMALL) HALL.

Mr. Gregory Hast and Mr. Dal Young's vocal and pianoforte recital, November 28.
Miss Ethel Barns and Mr. Charles Phillips' second concert, 5th ult.
Mr. Vanderbeek's vocal recital, 13th ult.

SALLE ERARD.

Miss Katie Goodson, Mr. Marsick, and Mr. Marix Loevensohn's third concert, 1st ult.; last concert, 5th ult.
Herr Arnold von Auer's concert, 14th ult.
Messrs. Josef Ludwig and Paul Ludwig's second concert, 16th ult.

STRAINWAY HALL.

Master Basil Gauntlett's fourth pianoforte recital, November 29.
M. Otto Hegner's third and last pianoforte recital, 5th ult.
Herr Freidheim's vocal recital, 7th ult.
Miss Lloyd and Miss Nightingale's recital, 13th ult.
Mr. Charles Copland and Mr. Algernon Luido's concert, 12th ult.
Miss Annie B. Carswell's vocal recital, 14th ult.
M. David Zeldenrust's vocal recital, 17th ult.

THE Richmond Philharmonic Society gave a highly successful concert, on the 14th ult., in the pavilion of the "Star and Garter" Hotel. The programme included Hiller's "Song of Victory" and Elgar's "The Banner of St. George," both works being rendered by the band and chorus with praiseworthy skill. The choir specially distinguished itself in Mr. Elgar's attractive "Ballad," and the band worthily showed its capabilities in Haydn's Symphony

in E flat, Hamish MacCunn's suite "Highland Memories" (Op. 30), and Beethoven's "Egmont" Overture. The vocalist was Miss Enriqueta Crichton, and Mr. James Brown admirably conducted a performance upon which he and his forces, vocal and instrumental, are to be sincerely congratulated. A word of praise must be said for the exceedingly tasteful programme. At the next concert Sir Hubert Parry has consented to conduct a selection from his works. The Richmond amateurs are fortunate in having so excellent and enterprising a Philharmonic Society in their midst.

THE operatic class of the London Organ School and International College of Music gave more than creditable performances of Gluck's "Orpheus," at St. George's Hall, from the 12th to the 17th ult. Miss May Coleman successfully sustained the title-part and displayed a fine and well-trained contralto voice. The *Eurydice* of Miss Amélie Molitor and the *Love* of Miss Ethel Lowe were also highly commendable, and an excellent chorus and band were conducted by Mr. Gustave Slapoffski. Mr. Arthur Payne was stage manager. Afterwards came a new arrangement of the classic legend of "Pandora," the book being by Ridsen Home, and the tuneful music by Mrs. Lynedoch Moncrieff. In this the chief honours were won by Miss Lillie Williams, Miss Kate Bensted, and Miss Evelyn Downes, who spoke her lines well and sang a Persian love song with much charm. Mr. Hedmond would have been heard to greater advantage if he had had a better knowledge of the text.

THE Victoria Madrigal Society has, in a very brief period, obtained the attention and respect of admirers of part-music. That the interest the members have kindled is warranted, was manifested at St. Martin's Town Hall on November 28, when they sang a number of glees and madrigals—ancient and modern—in an unexceptionable manner. Their selection included John Benet's delightful "All creatures now," Wilbye's "Stay, Corydon," Stevens' "Blow, blow, thou winter wind," and Weelkes' "In pride of May," each a worthy example of its particular school; and Mr. Josiah Booth's "Hunting Song" was particularly well received. The performance by the choir, directed by Dr. G. Stanley Murray, was throughout instinct with finish. Songs were contributed by Miss Lucie Johnstone, Mr. John Sandbrook, and Mr. Percy Deane, and Mr. Claude M. Pollard gave some pianoforte selections.

THE strains of Mendelssohn's "Hymn of Praise" in a Workhouse Chapel! Can it be true? Yes, the performance of a part of that popular work actually took place at the City of London Union, Hackney, on the 6th ult., when the musical portion of the service was sung by the choir of St. Alphage, London Wall, under the direction of the organist and choirmaster of St. Alphage, Mr. Arthur C. Tattersall. The service also included Stainer's Evening Service in A, and, after the same composer's Sevenfold Amen, Mr. Tattersall played a short selection of pieces on the organ. Such efforts to brighten the dull lives of the inhabitants of a workhouse deserve commendation and emulation. A fine opportunity is hereby presented to church choirs to follow the example set by that of St. Alphage.

THE Stoke Newington Choral Association, assisted by the North London Orchestral Society, successfully gave a performance of Franco Leoni's cantata "The Gate of Life" and of Sullivan's "On Shore and Sea," at the Shoreditch Town Hall, on the 8th ult., in aid of the Metropolitan Hospital. Leoni's work, first performed a few months ago at the Albert Hall by the Royal Choral Society, improves greatly upon acquaintance. The interest of the story and the character of the music are not likely to be ignored by choral societies seeking effective novelties. The choir and orchestra (numbering about 200) did well under the baton of Mr. Percy Taylor, and the solos were competently rendered by Miss Kate Cherry, Mr. Charles Ellison, and Mr. Charles Copland. The work was very favourably received.

An interesting performance of Handel's little known oratorio "Belshazzar" was given at the People's Palace on the 15th ult. by the Handel Society, the proceeds being devoted to the Stepney Relief Society. The soloists were:

Queen Nitocris, Miss Ethel Wood; *Daniel*, Madame Lena Law; *Belshazzar*, Mr. H. Stubbs; *Cyrus*, Mr. F. Harford, all of whom acquitted themselves admirably. Mr. W. H. Cummings (a vice-president of the Society) kindly undertook to play the pianoforte part, and Mr. E. G. Croager presided, as usual, at the organ. As Handel's original orchestration was used on the occasion these two instruments played important parts in the performance of the work. The chorus, under the conductorship of Mr. J. S. Liddle, sang with spirit and accuracy.

THE Finsbury Choral Association made a good start upon its twentieth season on November 24, at the Northern Polytechnic Institute. As the performances have considerably improved under the direction of Mr. F. Cunningham Woods, it was natural that his male-voice cantata "A Greypont Legend" should evoke special interest. There is much in the work that is exceedingly telling, and on this occasion none of its good points were missed, either by the executants or the audience. Mr. Woods' cleverly constructed composition only needs to be known to be highly appreciated. Sullivan's "Martyr of Antioch" was also performed, and Mesdames Emily Davies and Dews, Messrs. Braxton Smith, Edwin Webster, and D. Price were the soloists.

MR. THEOPHIL WENDT, late Sterndale Bennett scholar at the Royal Academy of Music, and an earnest and gifted young musician, gave his farewell concert on November 16, in the Town Hall, Grahamstown, South Africa, previous to his return to England. He played, *inter alia*, two very charming and artistic Valses de Salon (Valse Gracieuse and Valse Dansante, Op. 9, Nos. 2 and 3) and an exceptionally melodious and piquant "Air de Ballet avec Intermezzo," which, according to a note on the programme, are shortly to be published by Messrs. Novello. Mr. Wendt was assisted by Misses E. Spoor, M. Taylor, and M. de Morgan, and Messrs. De Morgan and W. Jeanes (vocalists); Miss H. Williamson (pianoforte); and Mr. Percy Ould (violinist).

BARNBY's tuneful cantata "Rebekah" was performed at Leytonstone Congregational Church on the 15th ult., to celebrate the re-opening of the organ after renovation and additions. The choir of sixty voices and the small (string) orchestra performed their parts with much precision and taste. Mr. T. H. Goodwin, the organist and choirmaster, conducted with much skill, and the soloists, Miss Maud Snell, Mr. Edward Branscombe, and Mr. W. Irvine, were excellent in their respective parts. In the second part of the programme Miss Gertrude Lester played some violin solos charmingly, and Mr. Bernard Sandwell and Mr. Goodwin presided at the pianoforte and organ respectively with much acceptance.

MISS ADÈLE HAAS, a pupil of Mr. Willem Coenen, gave a pianoforte recital at the Royal Pavilion, Brighton, on the 5th ult., with marked success. The well-selected programme included solos from the works of Bach, Beethoven, Grieg, Rubinstein, Chopin, and Liszt, all of which were executed by the fair pianist in a manner calling for special commendation. With Mr. Coenen, Miss Haas played Mendelssohn's "Allegro Brillante" in A for two pianofortes. Miss Lilian Burgess contributed some songs with much acceptance. This is the second occasion on which Mr. Coenen has successfully started a Guildhall School pupil on a public career.

"ELIJAH" was performed by the Bow and Bromley Choir, in the local hall, on the 10th ult. The principals were Miss Louise Burns, Miss Adelaide Lambe (a new contralto of considerable promise), Mr. Gawthrop, and Mr. Charles Knowles, of Leeds. Mr. Knowles is unknown to Londoners. It is safe to say that, after his performance of the part of the *Prophet* on the present occasion, he will soon be in request in the metropolis. He possesses a voice of unusual power and volume, and sings with dramatic earnestness. The orchestra was led by Miss Gwynne Kimpton and Mr. H. F. Ellingford was at the organ. Dr. McNaught conducted.

THE Maze Pond Choral Society followed up its recent performance of Handel's "Samson" by a rendering of "Judas Maccabæus" in Maze Pond Chapel, Old Kent Road, on the 1st ult. The choir sang with spirit and

accuracy, showing a firmness which proved the value of practising without instrumental aid at rehearsal. The soloists were Miss Bessie Spells, Mr. T. Lester Jones, and Mr. F. Swinford. Mr. Edward Partridge presided at the organ, Miss M. Tyrer was the pianist, and the band rendered good help under the efficient leadership of Mr. T. E. Gatehouse. Mr. W. Dexter Miller conducted with his usual carefulness.

MESSRS. JOHN BROADWOOD AND SONS have recently manufactured the "Tastalto," or raised keyboard (Mr. Henschel's patent). It is believed that this new invention by the distinguished vocalist will prove of great value to singers, teachers, and students of singing, as by its use they will be enabled, whilst singing, to play the pianoforte in a standing and perfectly free, upright position. The same firm announce that they intend to build a new factory at Bedford. As the new building will not be completed for two or three years, manufacturing will still be carried on as usual at Horseferry Road. The change will not, however, in any way affect Messrs. Broadwood's arrangements at Great Pulteney Street as regards their customers.

THE Mozart Society offered an interesting programme at the Portman Rooms on the 10th ult. The first part was historical, Mr. J. H. Bonawitz playing on the organ and harpsichord a number of pieces by Palestrina, Frescobaldi, Purcell, Couperin, Bach, and other old masters. By means of his String Quartet in C minor, the well-known pianist also figured with encouraging results as a composer. Mr. G. Saint-George played a graceful Menuetto by Milandre on a viola d'amore, Mr. C. S. Loveday gave, on the violoncello, Goltermann's Romance in E minor, and Mrs. Kate Bartholomew was the vocalist.

The concert given on the 17th ult., at the South-Western Polytechnic, Chelsea, by the students of the music section, under the direction of Mr. John B. Ivimey, was most successful. Mendelssohn's "Loreley" and the part-songs "You stole my love" (Macfarren) and "Weep you no more, sad fountains" (Ivimey), were well rendered by the Choral Society. Haydn's Symphony in E flat was admirably performed by the orchestra, to whom a special word of praise is due for their careful accompaniment of the "Loreley." The concert reflected the greatest credit upon masters and students alike.

ANYONE who was present in St. Saviour's, Southwark, on Friday, the 9th ult., would certainly have been greatly impressed. Spohr's "Last Judgment" was rendered on that evening in that most beautifully restored church in a manner which left nothing to be desired. The choir, which numbered some seventy voices, was at its best, and both solos and choruses gave evidence of the pains and care which had been taken by its accomplished organist and choirmaster, Dr. Madeley Richardson. There was a small orchestra of trumpets, trombones, and kettledrums, and Dr. Richardson presided at the organ.

A HIGHLY gratifying feature of the good work in progress at the Bermondsey Settlement was the concert given in the Bermondsey Town Hall, on the 15th ult., when Professor Stanford conducted admirable performances (given by the Bermondsey Settlement Choral and Orchestral Union) of his "Revenge," "Irish Symphony," and "Phauidrig Crohoore." Miss Helen Jaxon and Mr. Daniel Price sang, and Miss Miriam Timothy was an efficient harpist. Mr. John E. Borland, the excellent conductor of the Society, directed performances of some Wagner selections.

THE Presbyterian Church of England Association of North London Choirs held a social gathering at Marlborough Place Lecture Hall, St. John's Wood, on the 3rd ult., when Mr. W. H. Cummings, who was the guest of the evening, gave an excellent address. His remarks were partly autobiographical, yet always practical and delivered with an earnestness which made a deep impression. At the conclusion of his address, Mr. Cummings rehearsed the assembled choirs in his short anthem "The Lord is nigh unto them."

THE Misses Fanny and May Cheeseman gave their fourth annual musical and dramatic recital at the Camden Athenæum, on the 13th ult. The two reciters won hearty commendation from the audience in a varied programme,

and were ably assisted in two scenes, one from Shakespeare and the other from Molière (in French), by Mr. Arthur Fayne. Mr. Edwin Webster displayed a fine baritone voice to advantage in three songs, and Mr. Gerald Walenn delighted the audience with his masterly violin playing.

THE Bishopsgate Institute Choral and Orchestral Society gave its first concert of the season on the 8th ult., under the able direction of Mr. W. A. B. Russell. An excellent performance was given of Cowen's "St. John's Eve," in which both choir and orchestra distinguished themselves. The soloists were Miss Florence Matthews, Miss Bertha Salter, Rev. Leslie Currie, and Mr. Bertram Mills. The second part, which was miscellaneous, included Schumann's "Gipsy Life," well rendered by choir and orchestra.

SPOHR'S "Last Judgment" was sung at the Church of St. Michael-at-Bowes, Bowes Park, on Sunday evening, the 4th ult. The soloists were Masters W. French and Watson, Mr. Trenchard, Mr. Edwin Bryant, and Mr. M. A. Moore, all, with one exception, members of the voluntary choir of the church. The accompaniments, the overture, and the symphony were played by Mr. Herbert Rolfe, the organist and choirmaster, and the choruses were finely rendered by the choir of about forty men and boys.

THE two composition prizes of £25 each, offered by the Incorporated Society of Musicians, have just been awarded. Sonatas: prize to Signor Esposito, Dublin; commended, Mr. J. W. Hudson, Hull. Trios and quartets: prize to Mr. F. W. Austin, Birkenhead; commended, Mr. W. Wolstenholme, Blackburn. Nineteen works (twelve sonatas and seven trios and quartets) were sent in. The adjudicators were Professors Hiles and Prout and Dr. Charles Vincent.

AT Hornsey Parish Church, on the 8th ult., a very fine rendering of Spohr's "Last Judgment" was given by the choir, numbering upwards of sixty voices. The solos of Master Willie Gammage (soprano) and Mr. R. E. Miles (bass) deserve the highest commendation, the other solo parts being capably rendered by Mr. Ernest Marriott and Mr. Henry Beaumont. Mr. Herbert Gresham ably presided at the organ and Mr. Henry J. Baker conducted.

A SELECTION from Bach's "Christmas" Oratorio (Parts I. and II. and a portion of the fourth section) were sung at St. Margaret's Church, Westminster, on the evening of the 22nd ult. and on the evening of Christmas Day. The choruses were admirably rendered and the solos were efficiently taken by Messrs. F. Henry, A. Pinnington, and Leo Wilson. Mr. E. H. Lemare presided at the organ, and, as usual, displayed its resources to great advantage, notably in the "Pastoral" Symphony.

MR. G. W. CHADWICK, director of the New England Conservatoire of Music, Boston, Mass., has recently issued a theoretical treatise, entitled "Harmony: a course of Study." In his preface to the work, the author says: "The object of this book is to give the student a working vocabulary of chords for the harmonizing of melodies in the order of their practical value and harmonic importance."

ON the evening of the 15th ult. and the following Sunday afternoon the "Last Judgment" (Spohr) was sung at St. Anselm's, Davies Street. The soloists were Masters Rochelle and Elstob and Messrs. Corlett and Cope, all members of the choir; the accompaniment being rendered on the pianoforte (Mr. F. M. Reade), organ (Mr. D. J. Thomas), and several violins.

MR. J. H. MAUNDER'S sacred cantata "Penitence, Pardon, and Peace" was sung at St. Katherine Cree Church, Aldgate, after Evensong, on the 11th and 18th ult. The soloists were Master Duell (of St. Luke's, Kew) and Mr. H. Fell. Mr. Carl Bassett, of St. Bartholomew's, City, presided at the organ, and Mr. Arthur G. Charles (organist of the church) conducted.

VERDI'S beautiful setting of the "Hymn to the Virgin," from Dante's "Paradiso," was sung for the first time in London (during last month) at the residence of the Rev. Dr. Troutbeck (Precentor of Westminster) by the Cordelia Quartet, comprising Signora Elvira Gambogi, Miss Aurelia Holding, Miss Florence Bulleid, and Miss Annie Stonex.

AN excellent performance of the "Creation" was given at the People's Palace, on the 17th ult., by the People's Palace Choral Society, under the direction of Mr. C. H. Allen Gill. The principal vocalists were Miss Gertrude Drinkwater, Mr. Edwin Wareham, and Mr. Arthur Walenn. The choir sang with spirit and Mr. B. Jackson officiated at the organ.

Mr. J. R. GRIFFITHS, who for nearly eighteen years has been organist and choirmaster of Christ Church, Westminster Bridge Road, has recently been presented by the members of his choir with a beautiful gold-mounted ivory baton and a gold pencil-case. Recipient and donors alike are to be congratulated upon so gratifying an incident.

THE Dulwich Philharmonic Society gave a performance of "The Messiah," in the concert-room of the Crystal Palace, on the 10th ult. The solo vocalists were Miss Alice Simons, Miss Jessie King, Mr. Samuel Masters, and Mr. Bantock Pierpoint. Mr. Fountain Meen presided at the organ and the conductor was Mr. J. W. Lewis.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah" in St. Bartholomew's Church, South Bermondsey, on the 7th ult. The soloists were Miss Winifred Wynne, Miss Florence Child, Mr. Frank Tebbutt, and Mr. Swabey Russell. Dr. E. H. Turpin accompanied.

"THE MESSIAH" was admirably performed at Trinity Presbyterian Church, Streatham, on the 7th ult., by a choir of about seventy voices, under the direction of Mr. William H. Thomson. The accompaniments were admirably played on the organ by Mr. J. Charlesworth, organist of the church.

SPOHR'S "Last Judgment" was performed at Hampstead Parish Church on the 9th ult. The soloists were Messrs. Reynolds Wood, Alfred Osmond, Clarke, and Master Herbert Harden. Mr. George Aitken, organist and choirmaster of the church, presided at the organ.

MR. FELIX MOSCHELES gave a very interesting lecture, with musical illustrations, at the Bishopsgate Institute, on the 20th ult., entitled "Mendelssohn as I remember him." Mr. Moscheles is the son of the famous pianist, Ignaz Moscheles, and a godson of the composer.

CONCERTS were given by the Eton College Musical Society on the 13th and 14th ult., under the direction of Dr. C. H. Lloyd. The programmes included Sir Frederick Bridge's choral ballad "The Inchcape Rock" and Sir Hubert Parry's "Eton."

THE ninth annual Morecambe musical festival and competition will be held on April 26, 27, 28, and 29, in the Winter Gardens, Morecambe, when the adjudicator will be Sir Frederick Bridge.

MR. GEORGE LANGLEY gave an illustrated lecture on "Music as a means of expression" at the Town Hall, Eastbourne, on November 29, treating his subject in a masterly manner.

THE dates fixed for the Worcester Musical Festival are September 10, 12, 13, 14, and 15.

MR. C. H. ALLEN GILL has been appointed assistant-conductor to the Alexandra Palace Choral Society.

FOREIGN NOTES.

AUGSBURG.—A performance of Handel's oratorio "Israel in Egypt" was given, on the 4th ult., by the Oratorio Verein, under the zealous conductorship of Herr Wilhelm Weber, and with leading artists from Munich and Vienna in the solo parts. The occasion was rendered special by the fact of Dr. Chrysander's edition of the work being used for the first time in Germany. The performance was excellent and produced a marked impression.

BERLIN.—The performance by the Sternsche Gesangverein of Handel's oratorio "Deborah," on November 26, attracted a numerous audience and produced a very marked impression. It was the first Berlin production of the work as revised by Dr. Chrysander, and had been most carefully rehearsed by the distinguished conductor of the

Society, Professor Gernsheim.—The concert given on the 5th ult. by the Wagner Verein was rendered specially interesting by the fact that Richard Strauss, the new Capellmeister of the Opera, conducted two new compositions from his own pen—Schiller's "Hymne" and Goethe's "Pilger's Morgenlied," in a setting for solo voice with orchestral accompaniment. Finely interpreted by Herr Scheidemantel, they were unanimously pronounced equal to the best efforts of their composer.

COLOGNE.—A grand concert was given on November 23, at the Gürzenich Hall, to celebrate the twenty-fifth anniversary of Professor Isidor Seiss's conductorship of the Musik-Gesellschaft. A new symphony by Felix Weingartner was produced, for the first time, on November 30, at the same hall, under the composer's direction, and very favourably received. At the succeeding Gürzenich concert, the preludes to the second and third acts of the new opera by the talented composer, Arnold Mendelssohn, entitled "Der Bärenhäuter," obtained a first hearing, under Dr. Wüllner's direction, and stimulated the desire on the part of the audience to make the acquaintance of the entire work.

COPENHAGEN.—Dr. Joachim, who had not appeared here for over thirty years, gave a concert last month, and also played at one of the symphony concerts of the Royal Orchestra, arousing the audience to unwonted enthusiasm.

FRANKFORT-ON-MAIN.—In the orchestral concert of the Museums Gesellschaft, of the 4th ult., Eugene d'Albert achieved considerable success with an excellent performance of his Symphony, No. 1, under his own direction. On the same occasion Mr. Harold Bauer made his first appearance before a Frankfort audience, whose enthusiastic approval he gained with a remarkably fine interpretation of Brahms's D minor Pianoforte Concerto.

GENEVA.—A highly interesting and successful recital was given on November 24, at the Conservatoire, by M. Brunet, professor of elocution, and the pianist, Herr Willy Rehberg, the programme comprising Tennyson's poem "Enoch Arden" (translated into French by Lucien de la Rive), with Richard Strauss's melo-dramatic music, and Bürger's ballade "Leonore," to the accompaniment of music by Liszt.

HAMBURG.—A very favourable reception was accorded, on November 25, at the Stadt-Theater, to a new opera, entitled "Hiol," with Frau Moran-Olden and Herr Somer in the principal parts. The composer, Richard Lederer, of Munich, was a painter of some repute before he devoted himself entirely to the art of music.—The directors of the Stadt-Theater have acquired the right of performance in Germany of Giordano's new opera "Fedora," which is already in preparation here. Amongst other new works to be brought out during the season are D'Albert's "Die Abreise" and the now completed comic opera by Siegfried Wagner, "Der Bärenhäuter," the son of the Bayreuth master having, by a coincidence, both a subject and title similar to that of the new operatic work by the Cologne composer, Arnold Mendelssohn.

LEIPZIG.—The seventh Gewandhaus concert of the season, under Herr Nikisch's direction, on November 24, included the first performance here of Smetana's symphonic poem "Vltava," from the cycle entitled "Mein Vaterland," which met with a most favourable reception. The vocalist, Madame Blanche Marchesi, was likewise heard here for the first time, and, very naturally, at once ingratiated herself into the favour of her audience.—The annual performance at the Royal Conservatorium, in memory of its benefactor, the late Professor Justus Rodius, was given on November 22. The programme included a new serenade for string orchestra by Dr. Carl Reinecke, the prelude to the opera "Melusine," by Grammann, and other orchestral works. In the solo productions the interpretation of several violoncello pieces by a pupil, Miss Constance Vihar, of Eastbourne, attracted very favourable attention.

MADRID.—The performance, on the 2nd ult., at the Royal Theatre, of a new opera in three acts entitled "Maria del Carmen," has produced quite a sensation, alike amongst amateurs and critics, on account of the originality, melodiousness, and dramatic power displayed in the score. The composer, Señor Enrique Granados, is a pupil of

Felipe Pedrell, and his present first effort in dramatic composition is considered to justify the highest expectations in the future.

MAYENCE.—The combined choirs of the Liedertafel and the Damen Gesangverein, under the admirable conductorship of Herr Fritz Volbach, gave a highly appreciated performance, on the 3rd ult., of Liszt's seldom-heard 13th Psalm, for chorus and orchestra, and of Schubert's Mass in E flat major.

MILAN.—Umberto Giordano's new three-act opera "Fedora," brought out at the Teatro Lirico, on November 23, met with a most enthusiastic reception. Signora Gemma Bellincioni's interpretation of the titular part was excellent. The composer, who conducted, was recalled many times at the conclusion of a performance which had attracted music-lovers from all parts of Italy.

ST. PETERSBURG.—The directors of the Imperial Opera having acquired the exclusive right of performance in Russia of Wagner's "Tristan und Isolde," the work will be brought out in a Russian version by Tchechichin during the present season at the Marie Theatre.

SCHWERIN.—The first performance at the Court Theatre of the music-drama "Ingwelde," by Max Schillings, took place on November 29; Fräulein Friede and Herr Gura, son of the distinguished Munich baritone, taking the principal parts. The work is considered one of the most important modern German lyrical stage productions, and, with a view to its better appreciation, Herr Zumppe, the zealous conductor at the Court Theatre, delivered a public discourse on the work, with illustrative excerpts, on the eve of its performance.

STUTTGART.—Samuel de Lange's oratorio "Moses" was produced, for the first time in Germany, on November 30, by the Society for Classical Church Music. The choruses especially, in which some original Hebrew melodies have been introduced, met with much appreciation.

VIENNA.—A concert in aid of the projected Brahms monument was given by the Gesellschaft der Musikfreunde, on the 11th ult., when the two great secular choral works of the master, the "Schicksalslied" and the "Triumphlied," were the principal numbers in the programme. Subscriptions to the fund, from France, were announced recently, amounting to over 53,000 francs.—The result has just been published of the International Prize Competition for a pianoforte concerto, instituted some time since by Herr Ludwig Bösendorfer, and in which seventy-two manuscript compositions had to be considered. The first prize has been awarded to Herr Edward Behm, the second to Herr Ernst von Dohnányi, and the third to Herr Jan Brandts.

OBITUARY.

The death occurred, on the 2nd ult., at Neuilly, near Paris, of EMILIO PACINI, the distinguished librettist, at the mature age of eighty-eight. He was the son of the composer Giovanni Pacini, whose birth-centenary has recently been celebrated in Italy, and for many years occupied a post in the French Fine Arts Ministry. He wrote the libretto to Verdi's "Il Trovatore" and was also the author of the French version of "Der Freischütz" when that work was first produced at the Paris Opéra.

FRIEDRICH BRENNER, for upwards of forty years the highly esteemed musical director at the University of Dorpat, died on November 27, at Munich, aged eighty-four. He was considered in Germany as one of the best modern composers of Protestant Church music, amongst his best-known works being a "Choralbuch" and a number of four-part choral compositions.

WALTER LACY (Walter Williams) died at Brighton, on the 13th ult., in his ninetieth year. In former days Mr. Lacy was one of the best comedians of his time. He will be remembered by many old students of the Royal Academy of Music as professor of elocution in that Institution, where his handsome and commanding presence made him a "feature" of Tenterden Street in the old days. His professorship at the Academy extended from January, 1863, to September, 1890—a period of upwards of twenty-seven years.

CORRESPONDENCE.

MR. EDWARD GERMAN'S "HAMLET."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank you for the appreciative notice contained in your last issue of my Symphonic Poem "Hamlet," which was performed at Mr. Robert Newman's Symphony concert on October 29. The notice, however, contains an inference to the effect that Mr. Henry J. Wood, who conducted the work, had not taken such pains with its performance as he possibly might have done had it been the product of a foreign composer.

In this connection I feel it is only my duty to state that for Mr. Wood to have taken greater pains with my work than he actually did would have been quite impossible.

I am, Sir, yours faithfully,

5, Hall Road, EDWARD GERMAN.
St. John's Wood, N.W.

ROBERT BROWNING AS A MUSICIAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In corroboration of Mr. Charles Fry's remarks on "Robert Browning as a Musician" in your October issue, perhaps the following extract from a paper containing reminiscences of the poet by Mrs. Bloomfield Moore in *Lippincott's* for May, 1890, may prove of interest to your readers.

"He possessed the gift of improvising at the piano. To listen was to be entranced as by the rapt strains of Beethoven's compositions or of Mendelssohn's glorious melodies, as the poet's hands swept the keys, passing from one theme to another; but you could listen only once to the same strains; the inspiration came and went; the poet could never repeat his melodies. Few there were who knew of this divine gift, for only to those who were most intimate with him did he reveal himself in this way. He shunned everything like ostentation."

That Browning had also a sound technical knowledge of music no one who has read "Abt Vogler," "A Toccata of Galuppi's," or that most animated and amusing description of a fugue in "Master Hugues of Saxe-Gotha" can deny, while no less an authority than the late Sir Charles Hallé has remarked on the poet's familiarity with music by certain of the earlier, little-known composers of which even he (Hallé) was unaware.

Had Browning's genius found its outlet in music instead of literature, what a musician we might have had!

I am, Sir, yours faithfully,

Glasgow. GILBERT S. FERRIER.

THE SCHERZO OF THE CHORAL SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me, as a humble and non-performing amateur, to record my protest against the remarks of your critic in dealing with Mr. Henry J. Wood's recent rendering of the Scherzo of the Choral Symphony.

My reason for doing so is that I have twice heard this Symphony under Dr. Richter, who is certainly no sentimental "purist"; and if my ears have not deceived me, he follows the score, *fortissimo* strings included.

Apart from the unique authority of Richter in the interpretation of Beethoven, I cannot believe that your critic is artistically right in his contention. I assume that the horns are made to play in octaves with the lower woodwind parts. But, in the first place, does the timbre of the horn lend itself to this, and next, is it necessary to import that timbre into the "pretty tune"? In Richter's reading the gay outburst is striking and charming in the extreme, the flutes especially asserting themselves through the octave figure of the strings. And, further, is it certain that Beethoven wanted more than a flavour, so to speak, of the "tune"?

Last time I heard the "Choral" I remarked with delight to my neighbour that the melody in the passage in question was *not* given to the horns; and, for myself, I shall think it time to talk of change when Richter does so.

Your critic ends by asserting, with a crack of his whip, his "unrepentant mind." This is very sad. I trust that, in due time, he will find a place of repentance in your columns.

With many thanks for your ever-delightful paper,

I am, &c.,

R. H. E. BAYLES.

Ipswich, December 6, 1898.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD (KENT).—The combined forces of the local choral and orchestral societies in this town gave an excellent performance of Mendelssohn's "St. Paul," on November 24, in the Corn Exchange. The solos were sung by Miss Amy Harding, Mrs. E. Colville, Mr. Wilfred Kearton (Of St. George's Chapel, Windsor), and Mr. Byron Dewhurst (of Canterbury Cathedral). "But the Lord is mindful" was sung with great pathos by Mrs. E. Colville and "Be thou faithful unto death" received a beautiful rendering by Mr. W. Kearton. The chorus sang well throughout, more especially in "Happy and blest are they" and "Is this he?" The band played the accompaniments with great care. The performance was conducted by Dr. Wilks, to whom Ashford is greatly indebted, as both societies owe their existence entirely to his interest and energy.

BARNET.—Mr. W. R. Drifill's Choral Society gave a successful performance of Sullivan's "Golden Legend," in the Town Hall, on the 8th ult. The soloists were Miss Lillian Foote, Miss Ada Kempton, Mr. John Probert, and Mr. Albert E. Rayner, all of whom were efficient in their respective parts. Miss Bernetta Bowden presided at the pianoforte, and Mr. Douglas Jones officiated at the organ. Mr. Drifill conducted with marked ability.—Mr. J. F. Barnett's "The Ancient Mariner" was performed by the Barnet Choral Society at its concert in the Town Hall, on November 29. The vocalists were Miss Winnifred Wynne, Miss M. Ingram Tucker, Mr. Trefelyn David, and Mr. Robert Grice, who did full justice to their respective solos. A small orchestra was supplemented by the pianoforte (Miss Ida M. Knott and Miss Lucy E. Richards) and organ (Mr. W. A. Richards). The performance, efficiently conducted by Mr. Frank B. Wood, reflected credit upon all concerned. The programme did not contain the composer's name!

BASINGSTOKE.—The first concert of the Choral Society for the season was given in the Town Hall, on the 8th ult., when a miscellaneous selection, consisting of Stanford's "Revenge" and Mendelssohn's "Loreley" (with Miss Amy Sargent as the soprano soloist), was performed. Mr. Arthur Strong played three violoncello solos, Miss Amy Sargent and Mr. Reginald Chalcraft contributed some songs, Mrs. H. Seymour was the accompanist, and Mr. H. E. Powell, as usual, conducted.

BATH.—The Bath Choral and Orchestral Society, at its first concert of the season, on the 19th ult., performed Dr. C. H. Lloyd's "Hero and Leander" and Mr. Edward Elgar's growingly popular choral-ballad "The Banner of St. George." Both these works were admirably rendered by the Society, under the skilful conductorship of Mr. Sims. The vocalists were Miss Alice Esty and Mr. Douglas Powell, both of whom did full justice to the music assigned to them, and Mr. J. W. Duys played Wieniawski's Second Violin Concerto with brilliant effect.

BERKHAMSTED.—A successful performance of Mendelssohn's "St. Paul" was given by the members of the Church Choral Society, in the Parish Church, on the evening of the 8th ult. The solos were well sustained by Miss Whitfield, Mrs. Ling, Mr. E. Branscombe, and Mr. Streatfield. An orchestra of strings, drums, and brass was

most ably led by Mr. Halfpenny. The choruses were attacked with vigour, especially "Stone him to death" and "Rise up, arise." Mr. S. Mosdell presided at the organ and Mr. W. H. London conducted.

BISHOPS STORTFORD.—Spohr's "Last Judgment" was given in the Parish Church on a recent Wednesday evening, under the able direction of the organist and choirmaster of the church, Mr. A. Eaglefield Hull, who presided at the organ. The soloists were Master Harold Curd (solo chorister of St. Albans, Holborn), Messrs. Watson, Rodway, Searles, Ackermann, and Dupère, all of whom realised their respective responsibilities. On the 19th ult. Mr. A. E. Hull gave a lecture before the Students' Association on "Early Music."

BRADFIELD.—The annual school concert at Bradfield College took place on the 17th ult., under the direction of Mr. C. F. Abdy Williams. The chief feature of interest was the performance of S. P. Waddington's "John Gilpin" by the College choir and orchestra, which was rendered with great vivacity and go. Mr. A. M. C. Nicholl, the Senior Prefect, was deservedly encored for his singing of "Nazareth." Professor Bower received a similar compliment for his violoncello solo. The orchestra performed creditably in the first movement of Beethoven's Symphony (No. 1) and the War March of the Priests from "Athalie." Mr. Williams is to be congratulated on the high standard of music attained at Bradfield.

BROMLEY (KENT).—The Bromley Philharmonic Association gave its first concert of the season on the 14th ult., at the Drill Hall. The programme included Alice Mary Smith's "Ode to the North-East Wind," Anderton's "Wreck of the Hesperus," and Eaton Fanning's "Miller's Wooing." The soloists were Miss Cordelia Grylls, Mr. Bert Pearce, and Mr. Cyril Streatfield. The string band was ably led by Mr. Norman Bath and Mr. T. Chambers presided at the pianoforte. The conductor was Mr. Frederic Fertel.—The first part of Spohr's "Last Judgment" was performed at the Parish Church on the 7th ult., by the choir, in conjunction with that of St. Mark's Church, under the direction of Mr. Frederic Fertel, who officiated at the organ. The soloists were Master Stevens and Messrs. Dutton, H. R. and B. H. Latter.

CHARD.—Haydn's evergreen "Creation" was selected for performance by the Chard Harmonic Society at its concert on the 8th ult. The soloists were Miss Ethel Wynn (who efficiently replaced Miss Nellie Palmer, absent through illness), Mr. Morgan, and Mr. Brandon, both of the Bristol Cathedral choir. The chorus sang throughout with marked success, the unusually distinct enunciation of the words being a commendable feature. The band, too, led by Mr. R. Crawford, discharged its important duties with distinct credit, and it had a fine opportunity to display its efficiency in Edward German's Three Dances from the music to "Henry VIII." The popular conductor of the Society, the Rev. H. N. Dymond, led his forces in a manner calling for the highest praise.

CIRENCESTER.—A singularly impressive Advent service was held in the Parish Church, on the 14th ult., when Spohr's "Last Judgment" was given by the choir, assisted by the following soloists: Master Willie Gammage, Master James McBean, Mr. A. Kenningham, and Mr. G. Stubbs, under the able direction of Mr. A. H. Gibbons, the organist of the church.

CHORLTON-CUM-HARDY (MANCHESTER).—On the 14th ult., at the Macfadyen Memorial Congregational Church, Mendelssohn's "Hymn of Praise" was sung by the choir and Choral Society. The soloists were Madame Lizzie Burgess and Mr. G. A. Seeborn. Both the principals, as well as the chorus, gave an excellent rendering of the work. Mr. James Haley (of the Hallé orchestra) played a violin solo in the second part. Mr. G. F. Walter, organist and choirmaster of the church, conducted.

DOVER.—The Dover Choral Union gave a specially interesting concert in the Town Hall, on the 7th ult.—interesting from the fact that a new cantata, composed by the popular conductor of the Society, Mr. H. J. Taylor, was performed for the first time. The title of the new work is "The Last Supper," which received an admirable

rendering by band and chorus alike. The soloists were Miss Agnes Nicholls, Miss Daisy Boyton, and Mr. Iver McKay. The concert began and ended with Mendelssohn's "Hear my Prayer" and "Hymn of Praise" respectively. Mr. H. J. Taylor, who conducted with conspicuous ability, received a perfect ovation at the conclusion of the performance of his new cantata.

DURBAN.—Mr. George C. Macfarlane gave a vocal and instrumental concert in the Town Hall, on November 19, of which the chief features were a Suite de Ballet by Mr. Charles Hoby (performed for the first time in its entirety and conducted by the composer) and Edward German's "Henry VIII." Dances. The concert-giver contributed some tenor songs, and Mr. R. Houston Macdonald, the Borough organist, contributed an organ solo. Mr. Hoby and Mr. J. F. Proudman were the accompanists.

EASTBOURNE.—Under the able baton of Mr. Stephen Sangster, a successful performance of Handel's "The Messiah" was given on the 15th ult., in the Devonshire Park Pavilion, by the Musical Society, with orchestral accompaniment. The solos were sung by Miss Louise Burns, Miss Minnie Chamberlain, Mr. Wills Page, and Mr. Felix Hotchkiss.

FOOTS CRAY.—The members of the Foots Cray Choral and Orchestral Society gave a successful performance of Cowen's "St. John's Eve," on the 15th ult., under the conductorship of Mr. James H. Stevens. The solos were ably sustained by Miss Alice M. Langley, Miss Margaret Francis, Mr. Bert Pearce, and Mr. Richard Langley. The tenor solo and tenor and soprano duet were well received, as were also several of the choruses. Both chorus and orchestra (led by Mr. B. Mills Francis) acquitted themselves admirably.

GLOUCESTER.—On the 19th ult. the Choral Society performed Coleridge-Taylor's cantata "Hiawatha's Wedding-Feast" with much success; the performance reflecting great credit on the conductor, Mr. A. Herbert Brewer. Mr. Iver McKay did full justice to the beautiful tenor love song.

GRAVESEND.—Beethoven's "The Ruins of Athens" in its new form was given by the Gravesend and Milton Choral Association on November 30, at the Public Hall, under the able conductorship of Mr. C. R. Green, Miss Maggie Davies and Mr. Dan Price being the soloists. The rendering of the work by the band (led by Mr. W. Frye Parker) and chorus was exceptionally good, and the popularity of Beethoven's characteristic music was fully maintained.

GRIMSBY.—The popularity of Mr. J. F. Barnett's cantata "The Ancient Mariner" was further demonstrated at its performance in the Town Hall, on the 6th ult., by the Grimsby and District Philharmonic Society. The solos were admirably rendered by Miss Ethel M. Wood, Miss Isa Frood, Mr. Walter Driver, and Mr. William Riley. A specially engaged professional orchestra and chorus (100 performers) did full justice to Mr. Barnett's dramatic music. Mr. Walter Porter again proved himself to be the right man in the right place as conductor.

HASTINGS.—Two interesting musical events took place in All Saints' Church on the 14th ult. In the afternoon an organ recital was given, at which Miss Abram, Miss Innocent, Mr. D'Arcy Clayton, and Mr. Arthur Walenn sang with much acceptance, and Dr. Abram, the well-known organist of the church, played five organ solos with all possible effect. In the evening Gounod's "Redemption" received an excellent rendering by the members of the Choral Union, assisted by the above-named vocalists, with the addition of Miss Sybil Innocent. Mr. Percy Kennard presided at the organ, and Dr. Abram conducted with the wisdom that comes from experience and musicianly equipment.

HIGH WYCOMBE.—The Wycombe Choral Association, with Miss Louise Burns, Miss Florence Croft, Mr. Reginald Brophy, and Mr. Edward Jackson as soloists, rendered Spohr's "Last Judgment" with admirable effect at the Central Hall on the 5th ult. The chorus, especially in the *pianissimo* passages, was perfectly under the control of its skilful conductor, Mr. J. G. Wrigley.

ILFORD.—The Vocal Society and Orchestral Union gave Bridge's "Rock of Ages," Mendelssohn's "Hear my prayer," and Spohr's "Last Judgment" on the 1st ult. Mr. Henry Riding was the organist and Mr. A. Storr conducted.

KETTERING.—At the dedication festival of St. Andrew's Church, on November 30, an orchestra of strings was used with the organ. The Canticles were sung to Stanford in A and the anthem was Beethoven's Hallelujah chorus from the "Mount of Olives." After the service selections were played from the works of Handel, Smart, and Mackenzie, under the direction of Mr. A. H. Essam, organist and choirmaster of the church.

LEEK.—The eighty-ninth concert of the Amateur Musical Society was given in the Town Hall on the 12th ult. Handel's popular oratorio "Judas Maccabæus" was chosen for performance, and it received an adequate rendering by the band and chorus of the Society. The soloists were Miss Rosa Travis, Miss Annie Sumerling, Mr. Edward Kemp, and Mr. S. Heath. Mr. J. Matthews, of Liverpool, led the orchestra, and Mr. W. H. Eaton presided at the organ. Mr. James Gwynne conducted with his usual alertness and skill.

LOUGHTON.—Lloyd's "Hero and Leander" and a selection of operatic choruses by Wagner and Gounod were very well given by the Loughton Choral Society, in the Public Hall, on the 5th ult., with Mr. H. Riding as conductor.

MADELEY.—"The Messiah" was most successfully given in the Anstice Memorial Institute, on the 20th ult. The soloists were Miss Maude Ballard (soprano), Miss Marian Blinkhorn (contralto), Mr. W. Anstice (tenor), and Mr. W. J. Ineson (bass). Mr. James Smart conducted an admirable performance of Handel's familiar masterpiece.

MONMOUTH.—A successful performance of Cowen's "Sleeping Beauty" was given in the Rolls Hall, on the 15th ult., by the Monmouthshire Musical Society, under the able conductorship of Mr. G. Reneclé. The soloists were Miss Lindsay Watson (Edinburgh), Miss F. Evans (Hereford), Mr. Geo. Banks (Hereford Cathedral), and Mr. J. Edmonde. The accompaniments were rendered by a string band, the wind parts being played on the organ by Mr. C. H. Payne and the harp part on the pianoforte by Miss Enid Payne. The violinist in the second part of the concert was Miss Noverre, who played Wieniawski's "Légende."

NEWPORT (MON.).—An admirable performance of Handel's "Messiah" was given in the Temperance Hall, on the 15th ult., by the Gwent Choir, with full orchestral and organ accompaniment. The soloists were Miss Nellie Jones, Miss Mabel James, Mr. E. T. Morgan, and Mr. J. Doll. The choir sang with spirit and precision and produced a fine body of tone. Mrs. Alfred Morris was an able conductor.

READING.—The Reading Philharmonic Society gave a fine performance of Gounod's "Redemption" in the Large Town Hall, on the 6th ult. The soloists were Miss Stella Maris, Miss Ethel Bevans, Mr. Iver McKay, and Mr. Franklin Clive, all of whom acquitted themselves with distinction. The chorus sang throughout with great expression, and the rendering of the whole work reflected the highest credit on the able and veteran conductor of the Society, Mr. W. H. Strickland. Mr. A. F. Rippon was leader of the band and Mr. W. D. Boseley was an efficient organist.

ST. ALBANS.—The St. Albans Oratorio Society gave its first performance of the season on the 6th ult. The choral works were Schubert's "Song of Miriam" and Stanford's "Phauidrig Crohoore," and the instrumental numbers included Mozart's G minor Symphony and "Figaro" Overture, and, of special interest, an admirable festival overture by Mr. W. H. Speer, the excellent conductor of the Society. The last-named work was composed for the Bournemouth Symphony concerts. The soloist was Madame Bertha Rossow, who sang with much acceptance.

ST. HELENS.—The St. Helens Choral Society opened its season on November 21 by a choral and orchestral concert, when the principal choral features were Sir Frederick Bridge's "Flag of England" and Mendelssohn's *Finale* to "Loreley." The soprano solos in both works were well sung by Miss Alice Esty. The band and chorus, numbering 140 performers, under the skilful conductorship of Mr. J. T. Elliott, proved to be most capable and effective.

SIDCUP.—The Musical Society gave a very creditable performance of Handel's "Saul," in the Public Hall, on the 12th ult. The choruses in Handel's fine work were sung with the greatest precision and intelligence. The solos were in the safe keeping of Madame Ada Paterson, Miss Marion Blinkhorn, Mr. William Fell, and Mr. Frank Wilson. Mr. Newlandsmith was the leader of the orchestra, and Mr. A. E. Butterworth conducted with conspicuous ability.

THORNHILL LEES (DEWSBURY).—Stainer's popular cantata "The Daughter of Jairus" was excellently performed by the Choral Society, in the Memorial Schools, on November 29, by an orchestra and chorus of fifty performers. The soloists were Madame Barter, Mr. Henry Norbury, and Mr. Fred. Hirst. Mr. J. R. Kilner conducted with marked efficiency. The Rev. W. J. Holloway accompanied.

WALSALL.—The Philharmonic Union gave its first concert of the season in the Temperance Hall, on the 12th ult., with Miss Kate Cove, Miss Marguerite Gell, Mr. Charles Ellison, and Mr. Robert Carter as principals, and a band and chorus of 150 performers. The works performed were Cowen's "Sleeping Beauty" and "Ode to the Passions," both of which were admirably rendered and much appreciated by a large audience. Special mention must be made of the brilliant pianoforte playing of Miss Florence Gittings in Chopin's Pianoforte Concerto in E minor, whereby this gifted young lady received an enthusiastic recall. Mr. Amos Keay, who conducted, through the unfortunate illness of the Society's conductor, Dr. Swinnerton Heap, proved himself to be an excellent substitute.

WIMBORNE.—The annual performance of Spohr's "Last Judgment" took place in Wimborne Minster on the 14th ult. The solos were sung by Mr. Haydn, of Salisbury Cathedral, Messrs. G. F. Score and A. Wareham, of Wimborne Minster, and Master J. McBean, of Holy Trinity Church, Wandsworth. The work, accompanied by strings, wood-wind, drums, and organ, was conducted by Mr. J. Edis Tidnam, organist of the Minster.

WORCESTER.—The first concert of the season of the Worcester Musical Society took place in the Public Hall, on the 13th ult., when Spohr's "God, Thou art great," and Elgar's "Banner of St. George" (the latter for the first time in Worcester) were admirably performed by a band and chorus of 120 performers. The soloists were Miss Laura Taylor, Miss Spackman, Mr. Henry Peacey, and the Rev. A. L. E. Griffiths. In the "Banner of St. George" band and chorus literally came off with flying colours, and Mr. W. Mann Dyson, the excellent conductor of the Society, had every reason to be proud of the forces under his control. The programme also included Gounod's "Judex" ("Mors et Vita") and Wolstenholme's Intermezzo for orchestra, entitled "Phantasy." Mr. W. H. Dyson was the leader of the orchestra and Mr. W. C. Box presided at the organ.

ORGAN APPOINTMENTS.—Mr. Howard Moss, Organist and Choirmaster to Gravesend Parish Church.—Mr. R. H. Whall, Organist and Choirmaster to the Parish Church, Chestow.—Mr. Raymond Bennett, Organist and Choirmaster to St. John's, Angel Town, Brixton.—Mr. Kenneth G. Burns, Organist and Director of the Choir to Christ Church, Beckenham.—Mr. Matthew Dunn, Organist and Choirmaster to the Church of St. John the Baptist, Kingston Vale.—Mr. C. Luther Martin, Organist and Director of Music at Bath College.

CHOIR APPOINTMENTS.—Mr. Harry Elliott (Bass), to Peterborough Cathedral.—Mr. F. Horace Robinson (Tenor), to Christ Church, Blackfriars Road.—Mr. Lewis S. G. Hayward (Alto), to Christ Church, Norwood.

ANSWERS TO CORRESPONDENTS.

BARITONE.—(1) *We think you are wrong in your reference. It was in regard to the registration of Bach's "Schmücke dich, O liebe Seele," that Mendelssohn wrote, and not as to his own organ sonatas. See the letter, dated "Munich, October 6, 1831," in Mendelssohn's "Letters from Italy and Switzerland," p. 289, et seq. (2) The dot is probably omitted after the crotchet in your copy of Mendelssohn's Rondo Capriccioso (Op. 14), hence your difficulty. Hans von Bülow, in his edition of the work (his interesting preface is well worth perusal), gives the rate ♩ = 96 (100), but he himself would probably have played it faster.*

L. P.—The statement that the Maccabean Hymn (sung at the recent Jewish military service at the Central Synagogue) was by Mendelssohn is an error of the newspaper reporter, as it was sung as usual to its traditional tune. The Maccabean Hymn is a hymn in honour of the success of the Maccabees, and is always sung at the Maccabean Festival (Chanukah). We hope to refer to the matter more fully in our next issue, from information supplied by one of the best authorities on the subject.

J. C.—"The Shepherd's song" (Hirtenleid) was originally written by Mendelssohn as a solo. The autograph is dated "April 20, 1839," and it was published as No. 2 of Op. 57. In the summer of the same year—MS. dated "14 June, 1839"—he arranged it as a four-part song. It was not, however, published in that form during his lifetime. It appeared as No. 3 of Op. 88, the seventeenth of the Posthumous works.

A. O. B.—For pieces for small orchestra suitable for performance at an amateur dramatic entertainment, you will find the following suitable:—"Marjorie" Gavotte, John E. West; "Henry VIII." Dances, Edward German; Gavotte, Sir G. F. Elvey; Four English Dances, F. H. Cowen; "Westwood" Gavotte, Battison Haynes.

PIANIST.—Mendelssohn's Violin Concerto may be played at the following rates of speed:—First movement, ♩ = 120; second movement, ♩ = 96; last movement, ♩ = 100.

H. G.—The tune "St. Raphael," by Dr. E. J. Hopkins, can be sung to the hymn "Lo! He comes with clouds descending," without any repetition of the fifth (short) line.

J. H.—You would probably obtain a copy of the service book by writing to Dr. G. J. Bennett, 7, Eastgate, Lincoln, and enclosing thirteen stamps.

H. W.—We cannot give the names of "good coaches." Write to the Registrar, Victoria University, Manchester.

AVELINA.—The second subject really begins at bar 17. The sonata is somewhat of the Fantasia species.

*. Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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COMPOSED BY

Ps. cxviii. 24, 29;
1 Cor. v. 7.

EDWIN H. LEMARE.

Price Fourpence.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro maestoso. ♩ = 100.

marcato.
f

ORGAN.

TENORS.

THIS IS THE DAY WHICH THE LORD HATH MADE, THIS IS THE

BASSES.

THIS IS THE DAY WHICH THE LORD HATH MADE, THIS IS THE

day which the Lord hath made,

day which the Lord hath made,

mf

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SOPRANOS.

ALTO.

We

will re -

joyce and be glad,

re - joyce

and be glad in it,

we . . . will re -

we . . . will re -

joyce and be glad,

re - joyce

and be glad in it,

we . . . will re -

this

is the

we . . . will re -

joyce . . .

and be . .

joyce,

re - joyce and be glad in it,

we will re -

joyce . . .

and . . . be . .

joyce,

re - joyce and be glad, . .

be glad and re -

joyce, . .

be

day

which the Lord . .

hath made, . .

we will be

sempre legato.

glad,

we will re -

joyce,

we will re -

glad, be glad,

we will re -

joyce,

we will re -

glad, be glad,

we will re -

joyce,

we will re -

glad and re -

joyce,

we will re -

joyce,

we will re -

THIS IS THE DAY.

Extra Supplement.

cres.

mf

joyce, we will re-joyce, . . . will re-

cres.

mf

joyce, we will re-joyce, we will re-

cres.

mf

joyce, we will re-joyce, . . . we will re-

cres.

mf

joyce, we will re-joyce, re-joyce, we will re-

mf

cres.

f

joyce . . . and be glad, be glad . . . in it.

f

joyce and be glad, be glad . . . in it.

f

joyce . . . and be glad, be glad, be glad . . . in it.

f

joyce, re-joyce and be glad . . . in it.

f

Più lento.

p

O give thanks un-to the Lord, for He is gra-cious, . . . O give

p

O give thanks un-to the Lord, for He is gra-cious, . . . O give

p

O give thanks un-to the Lord, for He is gra-cious, give

p

O give thanks un-to the Lord, O give

Più lento.

pp

senza Ped.

Extra Supplement.

re -
re -
re -
re -
re -
re -

The first system of musical notation for 'The Bird Song' consists of six staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth and sixth staves are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal parts enter with a melody that is repeated in the piano accompaniment.

五

mer - cy, His mer - cy en - dur - eth for ev -
 mer - cy en - dur - - - eth, en - dur - eth for

be-cause His mer - cy, His mer - cy
 be-cause His mer - cy, His mer - cy en - dur - eth,
 er, for He is
 ev - - - er, His mer - cy en - dur - eth

en - dur - eth for ev - - - er, for He is gra - cious,
 His mer - cy en - dur - eth for ev - er, for ev - er,
 gra - cious, for He is gra - cious, be-cause His mer - cy, His
 for ev - er, for ev - er, for He is

He is gra - cious, be - cause His mer - cy en - dur - eth for ev - er,
 en - dur - eth for ev - er,
 mer - cy en - dur - eth for ev - er, en - dur - eth for ev - er,
 gra - cious, be - cause His mer - cy en - dur - eth

FULL. ppp for ev - er. *Allegro maestoso.* **ff** Al - le -
FULL. ppp for ev - er. **ff** Al - le -
FULL. ppp for ev - er. **ff** Al - le -
FULL. ppp for ev - er. **ff** Al - le -
FULL. ppp for ev - er. **ff** Al - le -
Allegro maestoso. ♩ = 100.
ff
pp con Ped.

- lu - ia, . . . **ff** Al - le - lu - ia!
 - lu - ia, . . . **ff** Al - le - lu - ia!
 - lu - ia, . . . **ff** Al - le - lu - ia!
 - lu - ia, . . . **ff** Al - le - lu - ia!
 - lu - ia, . . . **ff** Al - le - lu - ia!

Christ our pass-o-ver is sa-cri-fic-ed

Christ our pass-o-ver is sa-cri-fic-ed

Christ our pass-o-ver is sa-cri-fic-ed

Christ our pass-o-ver is sa-cri-fic-ed

for us,

for us,

for us,

for us,

Christ our pass-o-ver is sa-cri-fic-ed for us, Al-le-lu-ia,

Christ our pass-o-ver is sa-cri-fic-ed for us, Al-le-lu-ia,

Christ our pass-o-ver is sa-cri-fic-ed for us, Al-le-lu-ia,

Christ our pass-o-ver is sa-cri-fic-ed for us. This is the

Al - le - lu - ia, Al - le - lu - ia! A

Al - le - lu - ia, Al - le - lu - ia! A - men, A

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! We will re -

day, this is the day, we will re -

- men, A - men. This is the

- men, A - men, A - men. This is the

- joice and be glad in it, this is the

- joice and be glad in it, Al - le - lu - ia!..

day, this is the day, we . . will re -

day, this is the day, we . . will re -

day, Al - le - lu - ia! . . A - men, A - men,

. . A - men, A - men, we will re -

- joice and be glad in it, we . . will re - joice and be glad, re -

- joice and be . . glad in it, we will re - joice and be glad, re -

A - - men, A - - men, we . . . will re - joice and be glad, re -

- joice, we will be glad and re - joice in it,

- joice and be glad in it, we . . will re - joice, re - joice and be glad in it, we will re -

- joice and be glad in it, we . . will re - joice, re - joice and be glad, . .

this is the day which the Lord . . hath

cres - - - cen - - - do.

joice, we will re - joice, we will re -

joice, re - - joice, we will be . . glad, be glad, we will re -

we . . will re - joice, . . be glad, be glad, we will re -

made, . . we will re - joice and be glad, we will re -

cres - - - cen - - - do. f

- joice, we will re - joice and be glad, be glad . . in

- joice, we will re - joice and be glad, be glad . . in

- joice, we will re - joice and be glad, be glad . . in

- joice, we will re - joice and be glad, be glad . . in

it. A - men, A - - men.

it. A - men, A - - men.

it. A - men, A - - men.

it. A - men, A - - men.

Ped. Reeds.

Tromb.

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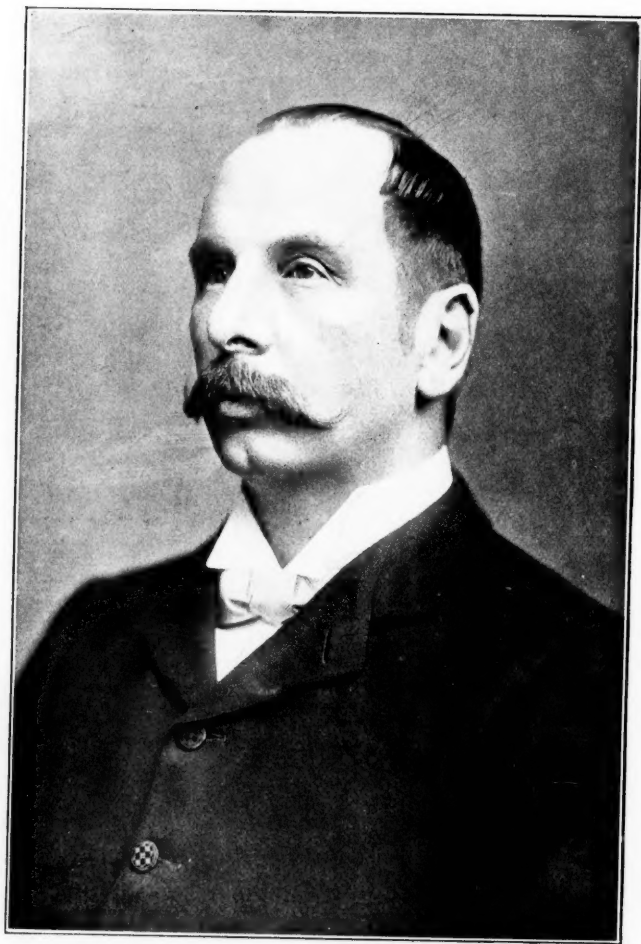
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